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Winter Light Unites Us Under The Banner Of Insane Cold
Will An Economic Slump Save Alberta's Environment?
Reality Check: Rock Stars Have To Work Hard Too
An Infant Vanishes In The Play About The Baby



ROMAN POLANSKI: WANTED AND DESIRED

A PROVOCATIVE NEW DOCUMENTARY RE-EXAMINES THE DIRECTOR'S NOTORIOUS 1977 LEGAL ORDEAL

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PUBLISHER Todd Kosloski | tkosloski@seemagazine.ca
MANAGING EDITOR Jeff Holubicki | jholubicki@seemagazine.ca
ART DIRECTOR Michael Hurwiler | mhurwiler@seemagazine.ca

ENTERTAINMENT EDITOR (ARTS, FILM) Paul Matychuk | pmatychuk@seemagazine.ca
MUSIC/ CITY LIFE EDITOR Rowanda Milbrink | rmilbrink@seemagazine.ca
NEWS EDITOR Angela Brunsch | abunsch@seemagazine.ca
STAFF WRITER Andrew Paul | apaul@seemagazine.ca
DESIGNER Melissa Blum | mblum@seemagazine.ca

SALES CONSULTANT Robyn Cheest | rcheest@seemagazine.ca
SALES CONSULTANT Angela Woscher | awoscher@seemagazine.ca
SALES CONSULTANT Kyle Temple | ktemple@seemagazine.ca
SALES CONSULTANT Cody Waterhouse | cwaterhouse@seemagazine.ca
SALES CONSULTANT Nicole Larson | nlarson@seemagazine.ca
NATIONAL ADVERTISING Jan Fiedler, Magazine Network | jan@magnetwork.com
OFFICE ADMINISTRATOR Megan Hall | mhall@seemagazine.ca
DISTRIBUTION ASSISTANT Shane Bennett
PRODUCTION ASSISTANT Kari Bowen

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TEL (780) 430.9003
FAX (780) 432.1102

e-mail: info@seemagazine.ca

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• Photos of Women on Friday.
The band, not the gender!



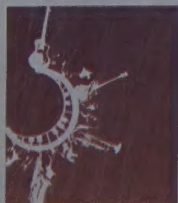
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A provocative new documentary re-examines the director's notorious 1977 legal ordeal.

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STOMP, Jubilee Auditorium, Jan. 20

JANUARY 11

writing | **WOW-WIRED ON WORDS** The great Canadian novel isn't going to write itself, dammit, so head on over to 3 Bananas Cafe around 11 a.m. and get cracking.

JANUARY 12

poetry | **POETS' HAVEN** It's just not safe these days for poets out there in this cruel, uncaring world—but don't despair beautiful wordsmiths. There is still one refuge in this city where you may spout your verse in peace. Upper Crust Café, 7 p.m.

JANUARY 13

theatre | **NUNSENSE-TIONS** Festival Place is hoping this fundraising event for Operation Smile will help rescue children with facial deformities around the world. 7:30 p.m.

JANUARY 14

photos | **CELEBRATING THE CULTURE, COMMUNITY AND CRAFTS OF NEPAL IN 2008** Make like a Sherpa and trek down to the Robertson-Wesley United Church at 7 p.m. to take in a slideshow showcasing the best Nepal has to offer.

JANUARY 15

art | **IMAGINING SCIENCE IDEA-EXCHANGES** Members of the U of A's Health Law Institute crash the Art Gallery of Alberta to chat about the current AGA exhibit that's blurring the line between art and science. 7 p.m.

JANUARY 16

concert | **LES YEUX NOIRS** One part Gypsy, one part Yiddish and one part klezmer, this French troupe will have your toes tapping regardless of your roots. Arden Theatre, 7:30 p.m.

JANUARY 17

music | **SIMON FISK** Fortunately this Calgary-based double bass player doesn't get his kicks from country music. Nope, he's a jazzman with a sweet tooth for synth. LB's Pub, 9 p.m.

JANUARY 18

art | **STRENGTH, DUTY, HONOUR** Spyder Yardley-Jones revisits the cartoon stylings of Second World War propaganda to deliver modern-day messages. Harcourt House Gallery.

JANUARY 19

comedy | **HIT OR MISS MONDAYS** The comedy might be terrible, but at least it's a good way to get rid of those rotting vegetables in your fridge. The Comic Strip.

JANUARY 20

music | **BREEZY BRIAN GREGG** This seasoned vet of the Edmonton blues scene opened for Led Zeppelin in 1969. Today, however, he'll be rocking out at Ammar's Moosehead Jam. LB's Pub, 9 p.m.

JANUARY 21

comedy | **DAN LEVY** Come witness the fruit of Eugene Levy's loins as he continues his quest to one-up his unbrowed dad. The Comic Strip, 8 p.m.

JANUARY 22

dance | **STOMP** Normally when people swing broom handles and trash cans at one another, it means assault charges. When it happens at Jubilee Auditorium, it means pure entertainment.



Women, New City, Jan. 8

writing | January 11



THE GREAT CANADIAN NOVEL ISN'T GOING TO WRITE ITSELF, DAMMIT, SO GET ON OVER TO 3 BANANAS CAFÉ AND GET CRACKING.

see magazine's two-week forecast of events in edmonton

listings: city pg. 12 | music pg. 10 | film caps pg. 14 | arts pg. 29

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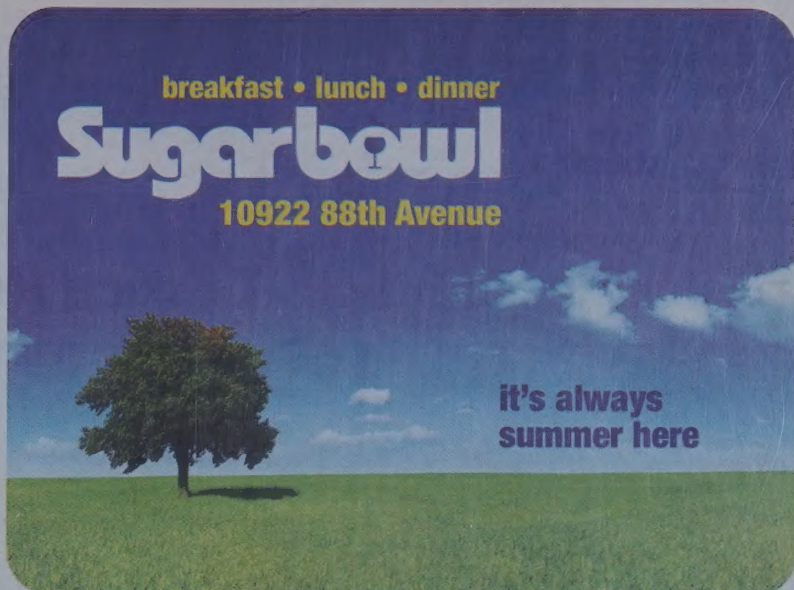


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PROVINCIAL AFFAIRS • **ECONOMY AND ENVIRONMENT** • BY ANGELA BRUNSCHOT (800 words)

"We Have A Bit Of A Grace Period."



Silver Lining | A field near oilsands operations north of Fort McMurray. PHOTO BY RILEY BRANDT

WILL THE DROPPING PRICE OF OIL PUT AN ECONOMIC MORATORIUM ON DEVELOPMENT IN ALBERTA?

With oil prices dropping almost \$100 per barrel since the summer, it seemed like the bubble had finally burst on Alberta's latest oil boom.

Petro-Canada deferred its Fort Hills crude oil processing plant planned for Upgrader Alley northeast of Edmonton, and won't make a decision on it until later this year. StatoilHydro Canada followed suit in early December and withdrew its Strathcona Country upgrader from the regulatory review process. Mining operations were also deferred, with Synenco Energy Inc. withdrawing its Northern Lights project in Fort McMurray and Shell withdrawing its Carmon Creek project.

Premier Ed Stelmach thought the situation was dire enough to require government action in November, before the new royalty framework took effect, and the provincial government introduced a five-year program that allowed new companies to pay transitional royalty rates.

But environmentalists, labour activists, and farmers all have a much different take on the economic situation, and not everyone is taking these deferrals as bad news.

For potato farmer Wayne Groot, the stalling of Petro-Canada's Fort Hills upgrader was cause for celebration. As one of the founding members of Citizens for Responsible Development, a local group of farmers and landowners, Groot has pushed for the Energy Resources and Conservation board to reject the proposed upgrader because it would mean losing so much rich agricultural land. Now, the shaky economy seems to have won the battle for him.

"We have a bit of a grace period here," he says. "I think the world is becoming more and more conscious of the environment all the time. If the upgrader is put off for two or three years even, the world might think quite differently about oilsands, or maybe some of the alternative energies will come to the forefront."

The province's new land-use framework, which has received good early reviews from the environmental community and would theoretic-

cally take the cumulative effects of development into consideration, takes effect this spring.

But Simon Dyer, a senior analyst with the Pembina Institute, is less optimistic. He says that although there has been less growth, that doesn't mean there's an actual slowdown, and the environmental situation is just as urgent as it was a couple months ago.

"Only in Alberta would \$16 billion in expansion be called a slowdown," he says. "Although I've heard in the media, people talking about the de facto moratorium on oilsands projects, it's a myth. Projects are proceeding. The approval process is still proceeding. So, even though some of the expectations have been lowered, we are still talking about increases in production."

According to Pembina, right now slightly more than 800,000 barrels of production per day are under review out of the roughly 4.5 million barrels of proposed production. That's about a 17 per cent decrease in proposed projects. "We are still playing catch-up," he says. "We are still seeing

projects outstripping environmental management."

Stalled upgraders and continued oilsands development represent a terrible situation for Alberta labour, says Gil McGowan, president of the Alberta Federation of Labour, who lays most of the blame at the feet of the provincial government for not properly managing the boom. Without proper guidance from the government, companies rushed to develop the oilsands while oil was high. At the same time, there was a worldwide building boom, which pushed steel prices higher than they've been in a generation. With construction costs high, McGowan says, industry players were already looking to process their crude oil outside the province. The credit crisis only made things worse.

The problem with deferred upgraders and continued expansion in the oilsands, according to McGowan, is that Alberta is losing long-term jobs. "We are giving away a future in the value chain of the petroleum sector," he says. "If nothing is done to change this trend, we will be shipping literally thousands of high-pay-

ing jobs down the pipeline to places like Illinois and Texas."

In other words, even if oil rebounds and Alberta is booming again, because companies would likely have found upgrading solutions elsewhere, we'll lose out on those value added jobs.

Escalating costs are nothing new, agrees Petro-Canada spokesperson Kelli Stevens. But she says it was a combination of construction prices, slumping oil prices, and global economic uncertainty that led the company to postpone the upgrader. She points out that the company also delayed an in situ oilsands project near McKay River, which would have produced 30,000 barrels of bitumen per day. Without that crude, the company doesn't need the upgrader.

But for Dyer, all that is a little beside the point, because waiting for the economy to tank in order to put in environmental regulations is a terrible strategy. "We shouldn't rely on the economy to offer an environmental reprieve," he says. "We should get out in front and put those rules in place."

abrunschot@see.greatwest.co



PROVINCIAL AFFAIRS • POLITICS • BY JEREMY KLASZUS / 770 words

Power To The Farming People

OUR "CORE STRENGTH" IS IN RURAL AREAS, SAYS NEW GREEN PARTY LEADER JOE ANGLIN

A power struggle for the leadership of the Green Party of Alberta has ended, but the months-long political drama has split the membership of the fledgling political organization.

"There is a rift in the party," acknowledges Joe Anglin, a former Green candidate who is now the party's interim leader. "But the fact is our membership here has now grown and we're quite pleased." After a bizarre party annual general meeting (AGM) in September, Anglin and Calgary resident George Read each described themselves as the party's leader. In December, Read, who's led the party since 2003, chose to back down. "It's the politically intelligent thing to do," he says. "What was going on wasn't moving the Green agenda forward, and that's really what it's all about."

While Read and Anglin have made peace, their supporters are still divided. "At this point, I consider the formal organization that has been the provincial Green Party to be a write-off," says Grant Neufeld, a Calgary activist and former Green candidate who supported Read. "It's done.... I think it's very clear that the people who have now taken control of the

party were in the wrong."

The September AGM turned into two meetings. In the parking lot of the Morningside, Alta. community hall, Read and other members of the party executive decided to postpone the meeting because they felt Anglin was stacking it with his supporters. Inside the hall, meanwhile, the AGM continued. "What bothered them and what scared them was that they didn't realize we have huge Green Party support right here," Anglin says. "We had over 100 members show up to a party that's not used to having any more than 15 or 20 members coming to an AGM."

At the meeting inside the hall, Read was voted out as leader and Anglin was elected as interim leader. "When they fled the meeting the way they did, that sunk them," Anglin says. (Anglin, a landowner advocate who broke open the Alberta Energy and Utilities Board spying scandal in 2007, was considered a star candidate for the Greens in the March 2008 election.)

In the months following the meeting, Read's and Anglin's supporters argued over which was the legitimate meeting. Anglin eventually took the issue to court, but the two sides reached an agreement days before the scheduled hearing. "Right now, there are still some factions that are disgruntled," says Anglin. "I have to

worry more about the larger faction who wants to move ahead."

Anglin says the party is expanding beyond the "kitchen-table meetings of the Calgary Green Party" into rural Alberta, where the party has more opportunity for growth. "This is where our core strength is, and this is where the majority of our membership now lies," he says. The party has scheduled another meeting for Jan. 21 in Hoadley, about an hour southwest of Edmonton, where a new constitution and bylaws will be discussed.

The time and place of the meeting — it's on a weeknight, almost a three-hour drive from Calgary one way — doesn't sit well with some Calgary party members. "That meeting is at a location that is hard to get to unless you happen to live in the area," Neufeld says. "It's clearly set up to discourage participation by anyone but [Anglin] supporters." Anglin acknowledges the time and place were chosen intentionally. "But it's not intentional to be difficult on them, it's intentional to be accommodating to the support here," he says. "These people have been neglected for years by the Alberta Greens."

Edwin Erickson, one of the party's two deputy leaders, agrees the party's future lies in rural Alberta. "Those who cling very hard to the left will leave us, I'm certain, under this



Rural Roots | Landowner advocate Joe Anglin is the Alberta Green's interim leader. PHOTO BY CHAD HIPOLITO/RED DEER EXPRESS

leadership," says Erickson, who ran for the party in the Drayton Valley-Calmar riding in the last two elections. "But you know what? That's not where the action is in Alberta." Erickson collected 18.6 per cent of the popular vote in the last election — significantly more than any Calgary or Edmonton candidate. "We have a better opportunity in rural Alberta."

Anglin says that since September,

the party's membership has roughly doubled to about 400. He's hoping to double that number to 800 by March. "We want to be that alternative to the PC party," Anglin says.

Anglin also wants a yearly membership vote on whether to have a leadership review. Read, meanwhile, isn't sure if he'd apply for the job again. "I haven't made that decision," he says.

COMMENTARY • ROYAL BAGGAGE | 846 words

Still Tied To Britain's Apron Strings



OUTSIDE POLITICS MAURICE TOUGAS
CANADA IS SUPPOSEDLY AN
EGALITARIAN SOCIETY, BUT
WE'VE GIVEN SUPREME POWER
TO A SINGLE FAMILY

On Dec. 14, 2004, my political career began with a lie. It wasn't one of those little white lies politicians tell all the time, most of which begin "It's a pleasure to be here." No, my first political lie was a whopper, but I had no choice but to say it.

On that day, I was sworn into the legislature. I put my hand on a Bible (just to make matters worse), and swore allegiance to the Queen. I took the fact that I was not struck down by lightning as a sign that God isn't much of a fan of the monarchy either.

While I passionately believe in Canada, I just as passionately do

not believe in the monarchy. I'm not referring to the current monarch — who seems like a nice old broad just doing her job — or even any of her dysfunctional clan. I'm talking about the concept of a monarchy, a ruling class that is deemed superior to the rest of us which has been given real if rarely used powers by accident of birth.

The issue of the monarchy in Canada bubbled to the surface, however feebly, during the Great Prorogation Crisis of 2008.

Those of you with long memories will recall that Prime Minister Stephen Harper went to Gov.Gen. Michaëlle Jean on bended knee last month to beg Her Excellency (seriously, that's what you call her) to prorogue Parliament so that he could avoid a non-confidence motion that he was sure to lose. Mr. Charisma and Her Hotness had a long tête-à-tête, where they discussed... well, nobody knows. We can assume that Harper laid out his case for prorogation ("It's not fair to kick me out of my house so close to Christmas. Think of the children!"), while Michaëlle Jean listened and nodded sagely.

In the end, Jean pulled the plug on Parliament until the end of January with a wave of her perfectly manicured hand. With that, the governor-general overrode the express wishes of a majority of parliamentarians — whose opinions don't count for as much as hers, because they were elected and she was appointed — and kept Harper in power.

Why did she do this? What was said in the meeting? How did she arrive at her decision? What was she wearing? Did she serve little sandwiches?

Beats me. Hell, we won't know until Jean writes her autobiography after leaving office (suggested title: *Michaëlle! My Long Road to the Top*). Such is the power of the Canadian mini-monarch.

According to a survey by the Dominion Institute (the guys who produce a shaming survey every year showing how woefully stupid Canadians are about our history), the fact that the GG had the power to do what she did came as quite a surprise. Fully 42 per cent of those surveyed believe that the prime minister is the head of state in Canada.

As an informed reader of *SEE Magazine*, I don't have to tell you that the Queen of Canada — that would be the Queen of England, who resides in London, England — is the actual head of state for this constitutionally retarded nation. (Only 24 per cent surveyed knew that, but I just assume that *SEE* readers are smarter than average.)

We're not alone in having the Queen (did I mention she's the Queen of England, which is across the ocean from Canada?) as our head of state. Others that pledge allegiance to QEII are: Antigua and Barbuda, Australia, The Bahamas, Barbados, Belize, Grenada, Jamaica, New Zealand, Papua New Guinea, St. Christopher and Nevis, St. Lucia, Solomon Islands, St. Vincent and the Grenadines, and Tuvalu. Honest, I am not making up any of these countries.

The Aussies, to their credit, have actually given the monarchy some thought. In 1999, voters rejected a proposal to turn Australia into a republic by a 55-45 margin. Their loss, I figure, but at least they tried. The current Labour prime minister is still dedicated to republicanism, but

it's not a high priority, what with the world economy collapsing and all.

Here in don't-rock-the-boat Canada, no politician would dare raise the idea of ousting the monarchy. Die-hard monarchists would rise from their wheelchairs to shake their bony fists at anyone who would dare question the monarchy (all politicians know that you never, ever get old people angry), while the rest of the country would probably yawn and ask "Why bother?"

Indeed, you might say, why bother? Who cares, right? Well, I care, and so should you.

We live in a supposedly egalitarian society, but we have accepted a system that gives true power to a single family, and a foreign family at that. If Britain wants it — and they do because it's great for tourism — they're welcome to it. But Canada will never, ever be a fully grown-up, adult, mature country until we cast off this humiliating anachronism.

It will take a politician with balls to even suggest getting rid of the monarchy. Which means it will never happen.

mauricetougas@live.com

“ THE REGRETTABLE FAILURE OF THE ALBERTA AND FEDERAL GOVERNMENTS ... MEANS THAT ORDINARY CANADIANS MUST ACT.”

—Jeh Custer is suing Syncrude for the death of 500 ducks in their tailings pond, *The Globe and Mail*

QUOTE OF THE WEEK



WITNESS

JAN. 04, 2009 | 14:00:28 PM | PHOTO BY BEN LEMPHERS

Hundreds of people gather outside City Hall on Sunday afternoon to show support for Palestinians in the ongoing conflict in Gaza.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • PUBLIC TRANSIT WINTER SURVIVAL

In a cold climate like ours, everyone plans for bad weather. We pull on big boots, long underwear, and bulky sweaters, regardless of fashion, because we know what to expect.

Our public transit system, on the other hand, is not as well prepared, apparently. While city road crews have been much more efficient at clearing city streets, the reliability of public transit hasn't improved. Buses arrive late and connections are missed. Sometimes the scheduled bus doesn't show up at all, or one bus is so late the next bus follows it a few blocks down the road.

Last week cold weather shut down Edmonton's LRT line from Churchill Station to Clairview. That kind of major shutdown is infrequent, but surely ETS could be better prepared for winter.

City council invested in better snow removal in the last couple winters, and now it's time to invest in public transit.

EDMONTON • DEMOCRACY NO TO EXTENDED TERMS

The province has turned down Edmonton city council's request to extend its term of office from three years to four.

While the decision is by no means the final word on the topic, we'd like to take a moment to thank Municipal Affairs Minister Ray Danyluk for making the right decision.

Supporters of the extension on city council talk about how steep the learning curve is for the job. Frankly, we're sick of this kind of whining.

Holding public office is always difficult. When done right, being elected really is a calling.

And because of the long hours involved, we don't begrudge council's recent 5.5 per cent raise or its other perks.

But once elected, councillors are rarely unseated, meaning they often have many terms to learn the job. And so, the more often they are called to account in public debates, the better.

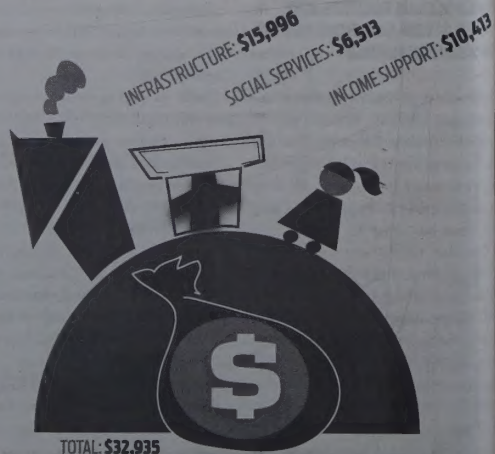
CANADA • ECONOMY PRAISE FOR POLICY ALTERNATIVES

The Canadian Centre for Policy Alternatives released its Alternative Federal Budget on Tuesday, and while wading through the 26-page report is a little like chewing on cardboard, the ideas are bang-on. CCPA repeats the general call for more infrastructure investments and money for cities that has become commonplace over the past two months, and backs the call up with some very specific numbers and costing. But the real jewel in the report is a recommendation that Employment Insurance be opened up to support people who want to retrain for other jobs.

As anyone who's ever been out of work knows, job searching only takes up a couple hours a day at best. And yet EI rules prevent industrious people from taking advantage of their time to upgrade their skills or start unpaid apprenticeships. Those rules never made much sense before, and make even less sense during a recession.

BY THE NUMBERS

STIMULATING READING
RECOMMENDED FEDERAL SPENDING TO STIMULATE THE ECONOMY (IN MILLIONS)
SOURCE: ALTERNATIVE FEDERAL BUDGET FISCAL STIMULUS PLAN, CANADIAN CENTRE FOR POLICY ALTERNATIVES



“WE MAY GRUMBLE ABOUT IT, BUT WE HAVE THIS CAMARADERIE AND PRIDE ABOUT THE FACT THAT WE LIVE AND SURVIVE IN A WINTER CITY.”

FESTIVAL PREVIEW • IT'S COLD, DAMMIT • BY ANDREW PAUL | 602 words

Come On Baby, Light My Festival Fire



Yes, We Are As Crazy As The Rest Of The Country Thinks | We Edmontonians like to play in the snow. PHOTO SUPPLIED

WINTER LIGHT HELPS SHIVERING EDMONTONIANS CELEBRATE OUR CRAZY PRIDE IN THIS SUB-CELSIUS TOWN

WINTER LIGHT

Various locations, Jan 8-March 21. Opening ceremonies: Winston Churchill Square, Jan 8 (6-11pm). All events free of charge. Full festival info: www.winterlight.ca.

Let's face it: next to terminal illness, winter in Edmonton is the worst thing ever. It's simply insane – some might even say unnatural – to live here between the months of November and June. Still, for some reason, we all put up with it year after year out of a shared sense of perverse masochism. Coincidentally, that bond is the theme for the inaugural Winter Light festival, Edmonton's newest winter celebration.

Rather than use snow and ice as the central image of Winter Light, festival director Pamela Anthony says it's the connection between Edmontonians that deserves to be illuminated.

"We're a pane of glass away from disaster most of the time," she laughs. "We may grumble about it, but we have this camaraderie and pride about the fact that we live and survive in a winter city. In many ways, I think, the fact that we're in a severe climate really does shape the character and community atmosphere. There's a sense – even if it's subliminal – that we're dependent on each other [and] that we have to rely on each other a little bit."

Winter Light kicks off on Jan. 8 in Churchill Square, where citizens can gather for free hot chocolate

and a blessing fire conducted by elders from the city's aboriginal community. "This is special to us," Anthony says, "because we really take to heart the traditions and leadership of our aboriginal community and what that means in terms of winter spirit. It's been really exciting having the aboriginal community joining us in recognizing the need to animate winter spirit."

After the fire blessing, the party will move inside City Hall, where DJ Matt Wood and musical guests – including the Juno-nominated group Asani, and Edmonton's own ukulele geniuses The Be Arthurs – will do their best to warm you up with some hot beats.

For 10 weeks Winter Light will offer a series of featured events in and around town, including toboggan-

ing parties and a stargazing shindig at Elk Island Park. Winter Light will also take an active role in supporting other wintertime festivals that are already established in the community, such as Deep Freeze on 118th Avenue and Ice on Whyte. (That is, if the weather lets those sculptors work their magic – if it's too cold, ice-sculpting is next to impossible.) The festival ends on March 21 with illuminations, a huge event featuring light shows and a parade.

The most appealing aspect of Winter Light's extended run is that all the events – except for the Elk Island star party – are free. Well, kind of, considering the entire festival was paid for with tax dollars. "This is a gift from you to you," Anthony says. "The budget process was very difficult. The city council was very brave

in maintaining its commitment to the festival because when we dreamed it up the economy was great and when they had to do budget negotiations the economy wasn't great."

Despite the recent economic dip, the city struck a service agreement with the Edmonton Arts Council who in turn structured the Winter Light Organization. Though Anthony knows some city folks might not like the idea of their tax dollars being spent on the arts, she also feels that there is a fair tradeoff being provided for families that can't afford to make winter trips out to Jasper or Banff, and that Winter Light is a cheap alternative with a special flair.

"In a sense," she says, "it's a very economical and cheerful and bright opportunity in a time when things might not actually be so great."

edster's
dictionary
LOCAL VOCAB • BY TRENT WILKE

Galamenarche

NOUN • An Alberta-wide initiative to crown Edmonton as the menarche capital of the world. "I'm so going to the Galamenarche at the American Apparel on Whyte. I know my daughter is only five, but I think it will really speak to her."

idioture

NOUN • The misspelling of a word in order to endow it with extra coolness. "Like wurf u up 2 2nite? Lii! Wayne iz kickin' it at RexALL OMG LOLLERSK8TES. BTW, I just gots my masterz in English Idioture."

Low Level Bridge

VERB • To make a derogatory description of an Edmonton landmark. "Cop Killer Park,

Metal Boner Park, Naked Homeless Dude Park, and Jasper Avenue are all examples of landmarks being Low Level Bridged."

religiotech

NOUN • The future hybrid of religion and robots. "When religious leaders started to realize that robots take orders better than people, they created religiotech. Now the robots run religion and the whole thing makes more sense."

stelmached

ADJECTIVE • Having wound up with only the third-best option as a result of a vote split. "I wanted to get red wine and my wife wanted white so we had to settle for Lucky Lager. We stelmached our way into a corner with that one."

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CITY COMMENT • PREDICTIONS | 752 words

Enter The Year Of The Sword



HIDDEN NINJA FISH GRIWKOWSKY
**IT'S SHAPING UP TO BE A
KILLER YEAR, AND WE MEAN
IT. PLEASE ENJOY A FEW
SURVIVAL TIPS FOR LIFE ON
THE STREETS IN '09**

Welcome to the Year of the Sword. Oh Nine has already begun with tremendous violence — from brutal local party poundings in the snow all the way to the other side of the world in Gaza's fenced-in bombings. Fittingly, none of these tragedies speak a word of the comforts we're nestled amid that will simply start to subtly disappear. Your favourite chocolate bar, crappy tabloid newspaper,

do them any good, I'm going to stick to the much more pragmatic *Reader's Digest Complete Do-It-Yourself Manual* and *Storey's Basic Country Skills*. Between them, they lay out the theoretical foundation on how to build and maintain a house, stop its pipes from exploding, and have its kitchen full of things to eat grown by yourself in the yard. Thanks to these books, when my intake water pipe froze last week, I certainly knew exactly what to do, the rather main problem being I didn't know exactly which pipe was the right one. But I did doddily spend five minutes hair-drying the sewer tube ... as practice for next time.

As a bonus reference, download *Alone in the Wilderness* off the internet while you still can. It's awe-inspiring, instructive, and a sometimes downright hilarious visual record of survivalist Dick Proenneke building a log cabin, making a roof of moss, and comparing the coldness of an Alaska

stumbling upon frying pans with human baby remains in them. Chin up! And pass me a thigh.

But if the world is finally deciding to end again, besides the usual basic like a pair of Sorels, snowshoes and, you know, cans of food, don't forget to pick up a terabyte hard drive and back up every digital photo you've ever taken, shown to your friends in a circle at the bar, then never looked at again. You'll thank me later, as long as you also got that solar panel to power your laptop. What, you think when the bombs are falling you're going to want to lug around that PC tower? Better to stash the hard drive with all the e-mails, hilarious forwards, and, most importantly, all the music you ever stole into your backpack. Because who knows? It may end up becoming the seed of an entire civilization one day, like on *Star Trek*. If you ever run into a tribe of savages dressed up like Garfield, that might be my bad.

I'D ALSO RECOMMEND BUYING AS BIG AN AXE AS YOU CAN CARRY, AS WELL AS A SHARPENER — AND IF YOU HAVE ACCESS TO A RUSSIAN 7.62 X 3 9MM CALIBRE SEMI-AUTOMATIC CARBINE SKS, GO FOR IT! YOU CAN, SERIOUSLY, BUY THEM ON THE INTERNET.

or even brand of Harrier jet can all vanish in a puff of fake numbers by the time we hit Arthur C. Clarke's fabled 2010. We're certainly, and disappointingly, already not performing any technological rescue missions around Jupiter, for starters. Sorry, HAL.

Losing our market's trappings is nothing "life and death," of course. Well, yet. While there is still time to joke — as I suppose there always will be — let's take a look at various things we can each and all do as our personal/universal economic meltdown approaches. And so, the post-apocalyptic gift guide! Boom and Doom Distributors, open for business!

The first thing I would suggest is picking up a number of important books. While there are still people out there who believe the Bible will

lake to women in general. That would explain the "Alone" part. A good old Boy Scout manual wouldn't kill you, either — unless maybe you're forced to eat it somewhere down the starving highway.

Another book I'd recommend is *The Road* by Cormac McCarthy, the best book by far of 2006, soon to be a major motion picture starring a skinned-down King Aragorn. Fitting in with an increasing cultural after-doomsday fantasy like *The World Without Us* or even *Fallout 3*, *The Road* shows a father and son having such a staggeringly shitty time of simply surviving the thieving cannibals that it's bound to cheer you up as you look around at your own, relatively carefree circumstances. Sure, you may have lost that job at the auto plant, but at least you're not

We're almost done. If it's within your means, I'd also recommend buying as big an axe as you can carry, as well as a sharpener — and if you happen to have access to a Russian 7.62 x 3 9mm calibre semi-automatic carbine SKS, go for it! You can, seriously, buy them on the Internet.

Of course, if you're really looking forward to the end, hold back a little on all this shopping. The last thing you should do if you want to see the global financial system get its comeuppance is stimulate the economy too, too much. Don't worry: you'll be able to glean what you missed off the variously semi-prepared who didn't make it past the finish line.

Well, see you at the end! I'll be the one running northeast, occasionally firing warning shots so you don't even fucking think of following me.



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wildlife p.17

DINING • '08 EATS • BY SCOTT LINGLEY | 827 words

The Year In My Stomach



A MONTH-BY-MONTH RECOUNT OF THE BEST DISHES OUR RESIDENT GOURMAND FOUND IN EDMONTON LAST YEAR

By way of cleansing the palate for what's ahead, this week I've decided to curate a month-by-month selection of dishes that, in one way or another, stood out. Needless to say, I look forward to dining out in 2009, knowing that Edmonton will never fail to present the intrepid foodie with all kinds of surprises.

I started last January with a much-needed atonement ritual in the form of a 10-day detox — no meat, no wheat, no sugar, no dairy, no caffeine, no alcohol, no fun. Luckily I stumbled upon the organic delights at the **Whole Earth Café** (7115-109 St), notably their zesty **quinoa tabouleh**, a gluten-free variant on the Middle Eastern classic so artfully dressed with olive oil, lemon juice, onion, and fresh herbs that I forgot I was eating it because I couldn't have anything else on the menu.

February saw a return to omnivorous form and the fortuitous discovery of the friendly, no-frills Somali charms of **Hamdi Restaurant** (11835 St. Albert Trail), where the heaping **goat meat platter**, with curried veggies, rice pilaf, the best homemade hot sauce I've had in ages, and a complimentary banana with every entrée could be had for just 11 smackers.

A wild goose chase through north-east Edmonton on a snowy March day in search of Caribbean food was rewarded in the cozy, impeccably clean confines of **Ah Yah Mi Deh!** (4433-118 Ave) with **Escoveitched fish**, a preparation that involved marinating thick kingfish steaks in lime juice under a layer of peppers, carrots and onions that have been cooked in vinegar and allspice, then pan-frying the works. And the rice and peas were astounding.

April was also a good month for exotic preparations of fish, namely the **chu chi bah** from **Viphalay** (10724-95 St). Imagine, if you will, a big, beautiful pan-seared salmon steak — the featured fish changes with availability — aswim in rich, coconuty red curry sauce, crisscrossed with spears of red pepper. When we raved to our server about the dish, he said we'd have to try the **piew van bah** (sweet and sour fish) next time we were in. Don't worry, I haven't forgotten.

I was so smitten with the **gam poong gi** from recently renovated southside Korean outlet **Lee House** (7904-104 St) that I visited twice in May just to have the aforementioned house specialty, a huge plate of crispy fried chicken bites in a livid red, sweet 'n' spicy sauce. If you doubt the magnificence of such an ordinary-sounding dish, you should know every other table in the restaurant had ordered the same thing.

In June I revisited an old favourite, **Savoy's Health Café** (11010-51 Ave), home of value-priced South Indian cuisine, where I got reacquainted with the delectable **masala dossa**, a light-as-air crepe stuffed with spiced potatoes and served with cilantro-coconut chutney. Add a bowl of the hearty, boldly seasoned



The 12 Dishes Of '08 | On the third month, we fell for the Escoveitched fish at Ah Yah Mi Deh! PHOTO BY JOHN ULIAN

lentil soup called **sambar** and a glass of fresh carrot juice and you'll never want to look at a fast food combo meal again.

Another wild goose chase through Mill Woods in July brought us to **Masala Wok** (9348-34 Ave), which specializes in a halal variant on Chinese food born in the Chinese communities of Kolkata. Hence their take on **ginger chicken** wasn't the expected deep-fried cutlet lacquered with sweet sauce, but rather a bowl of tender thigh meat drowning in buttery gravy zested up with fresh ginger and green pepper. Best of all, the gravy tasted good on everything else we ordered.

I broke the cardinal rule of dining out by patronizing **Twisted Fork Diner** (11162-82 Ave) immediately

after it opened in August, rather than waiting a month for the kitchen to get firing on all cylinders. Then I kept going back. While there's much to commend them on, you can never have too many reliable breakfast places and **Twisted Fork** does a bang-up **chorizo and eggs** for \$6.

September rightfully belongs to the **Copper Pot's Bison Short Ribs with House Made Duck Sausage**, but I can't forget the chicken with **apple and mango in red curry** from **Lemongrass Café** (10417-51 Ave) for tasting even better than the eponymous ingredients suggest.

October's harsh intimations of winter demanded a visit to **Accent European Lounge** (8223-104 St) for a serving of their glorious **steak tartar**, comfort food from the old

country with a bracing dose of raw garlic for health maintenance.

Sometimes though, a fella just wants a well-made pizza and a simple salad of fresh greens. Thus I was pleased to make the acquaintance of **Pizzeria Prego** (5860-111 St) and their 40 varieties of quality pie, available on five different varieties of crust (including gluten-free) in November.

In need of pre-festive season pampering to prime the pump of holiday self-indulgence, I kicked off December with a sumptuous meal at **Flavours** (10354-82 Ave) featuring a decadent **Alberta lamb shank** in subtly sweet fig compote with caramelized mashed potatoes — just the sort of thing I'll spend this January atoning for...

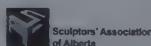
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EVENTS

AN EVENING OF POETRY UNDER CRUST
CAFÉ, 10909 86TH AVE., JAN 12 With local spoken word artists Hank Blomera, Dian Buchanan, Leslie Dawson, Rick Guthrie, and Debbie Lathlin. Doors at 7 p.m.
CELEBRATING THE CULTURE, COMMUNITY AND CRAFTS OF NEPAL IN 2008 ROBERTSON-WESLEY UNITED CHURCH, 10309 123RD ST., JAN 14 A slide show by veteran Nepal tour guide Wanda Vivequin. Doors at 7 p.m.
FOOD: TODAY, TOMORROW, TOGETHER - ENSURING HEALTHY LOCAL FOOD FOR ALL ALBERTANS

HOT PICK

WINTER Labyrinth Walk
Walk through winter labyrinth and reflect.
Jan 10 (11 a.m.)
RIVERDALE HALL

BARNETT HOUSE, 142ND ST. AND 109TH AVE., JAN 29 - JAN 31 Conference will bring together farmers, producers, processors, policy-makers, activists, academics, and consumers to discuss how we can build a healthy, sustainable, inclusive food system in the province. Info: www.foodalberta.org.
FREE FAMILY ART NIGHTS
NINA HAGGERTY CENTRE, 9704 111TH AVE., NOV 20 - FEB 1 For parents and children up to 17. Doors at 6:30 p.m. Info: 780-474-7611.
LAUGH LIKE THE DEVIL-ROSIES
BAR AND GRILL, 10475 80TH AVE., JAN 8 Presented by T.A.L.E.S. as part of Story Cafe. Featuring Bethany Ellis, Renée Englot, and Wendy Edey. Doors at 7 p.m.
WINTER LABYRINTH WALK RIVERDALE COMMUNITY

HALL, 9231 100TH AVE., JAN 10 Doors at 11 a.m.
WINTER LIGHT 2009 CITY HALL, JAN 8 Edmonton's newest winter festival kicks off in Churchill Square at 10 a.m. with free hot chocolate and a blessing fire before moving into city hall for the opening gala reception.
WOW: WIRED ON WORDS THREE BANANAS CAFÉ, 518 WINSTON CHURCHILL SQUARE, 9918 102ND AVE., An electric creative writing group welcoming both professional and amateur writers. From 11 a.m.-1:15 p.m. Info: bewell.2008@gmail.com.
YESS FUNDRAISING CAMPAIGN DEC 1 - JAN 16 Youth Emergency Shelter kicks off its annual fundraising campaign. Info: www.yess.org.

have something going on?
let us know
listings@see.greatwest.ca



THE CITY OF Red Deer

A CULTURAL CAPITAL OF CANADA

CALL TO ARTISTS

Public Art Competitions

The City of Red Deer is inviting submissions of interest for four public art projects.

PROJECT I

RCMP Building: Interior

Installation of a large-scale work of art, either new or pre-existing, for the main foyer of the downtown RCMP building. The proposed artwork could entail floor inlay, ceiling suspension, glass treatments, or any other means suitable to capture and integrate the unique space. The artwork should be made of durable, non-light sensitive materials (brick, tile, glass mosaic, glass panel, bronze, aluminium, etc.) This \$192,000.00 public art project will recognize and acknowledge the role the RCMP have played in the history of Red Deer, which could entail their responsibilities, local history, accomplishments or challenges, and/or the role these themes and actions play in our daily lives.

PROJECT II

67 Street RCMP/ES: Exterior

Installation of a large-scale work of art, either new or pre-existing, for the exterior of the grounds of the 67 Street RCMP/ES building. The artwork should be made of weather tolerant materials (brick, tile, glass mosaic, acrylics, bronze, steel, etc.) This \$81,300.00 public art project will recognize either or both of the following: firefighting and emergency services which reflect their responsibilities, local histories, accomplishments or challenges, and/or the role these themes and actions play in our daily lives.

PROJECT III

Golden Circle Renovations: Interior

Installation of a large two (2) dimensional or low relief artworks, either new or pre-existing, that will be mounted on a large burgundy wall on the northwest side of the main public area within the building. The chosen artist/artist group will work collaboratively with the users/visitors to the facility to develop the artwork. The artwork would be a painting, textile, wood, clay or other material that will be tolerant to standard interior public space environmental conditions, including both natural and artificial lighting. This \$30,000.00 public art project will recognize or illustrate the wide range of activities, events, and people who access and use this facility which is dedicated to seniors.

PROJECT IV

Station #5: Exterior

Installation of a large-scale work of art, either new or pre-existing, for the exterior grounds of Station #5. The artwork should be made of weather tolerant materials (brick, tile, glass mosaic, acrylics, bronze, steel, etc.) This \$24,000.00 public art project will recognize either or both of the following: firefighting and emergency services which reflect their responsibilities, local histories, accomplishments or challenges, and/or the role these themes and actions play in our daily lives.

Deadline for submissions of interest is February 9, 2009. Selected Artists/Arts Groups will be notified (letter or phone) with terms of references by February 20, 2009. Installation on all four projects will be by October 15, 2009, but may be dependent on construction schedules and project selected.

If you are interested in participating in these competitions, your submission of interest should include:

- a letter of interest
- qualifications and/or resume
- photos/slides/dvd up to 20 images
- descriptions (if available) of previous projects and/or commissions

Submission for all four public art projects will be juried through a two-way process. Short-listed artists or arts groups will be asked to complete renderings and/or maquettes for an artist fee of \$1500. Renderings and/or maquettes will be due by April 3, 2009.

This request for submission of interest is being distributed to artists/arts groups by way of mail, email, artist organizations and newspaper advertisements. Please feel free to forward this information to any artist(s)/arts groups who you think would be interested in this information.

For full deadline schedule or more information call:

Pat Matheson at (403) 309-4775 or email: pat.matheson@reddeer.ca

Or Wendy Meeres at (403) 309-3083 or email: wendy.meeres@reddeer.ca

Submissions may be mailed or delivered to:

The City of Red Deer
Culture Services
(Project Name)
Box 5008
Red Deer, AB T4N 3T4

The City of Red Deer
Culture Services
(Project Name)
3827 - 39 Street
Red Deer, AB T4N 0Y6
(Monday-Friday, 8:00 am - noon,
1:00 to 4:30 pm)

DO NOT deliver to Red Deer City Hall.



myLook

Ania Bieniak | Sales associate at Club Monaco by day, Catwoman by night

BY PAIGE PAQUETTE

My Look: Just keep it disco.

How would you describe your style? Right now, I guess it's Russian prostitute. I'm into fur jackets, lacy things, and form-fitting, unique things. I've been kind of shooting for the early 2000s look, and I love Winona Ryder's look.

Wearing: My shoes are Nine West, and the dress and jacket are from Club Monaco. I'd like to be able to say I found them in my mom's treasure box or something, but let's be real here.

Into: I'm an amateur photographer. I took the fine arts route at Grant MacEwan and found I just had a knack for it. On Sundays I'm usually at New City on Jasper Avenue where my friends and I put on shows. I do a lot of drawing and I love to longboard from my former skater days.

Wanna be in My Look? Send your photo to style@see.greatwest.ca.

MUSIC MOVEMENT • MAYBE THEY SHOULD START A UNION • BY FAWNDA MITHRUSH (95) words

The Day The Rock Star Died

WORKING CLASS ROCK STAR WANTS BANDS TO WAKE UP — THOSE DREAMS OF WEALTH AND STARDOM PERISHED WITH THE MTV ERA

WORKING CLASS ROCK STAR

Directed by Justin McConnell. Featuring Lamb of God, GWAR, Unearth, Strapping Young Lad. Now available on DVD.

★★★★☆

One of the most interesting points made in the documentary *Working Class Rock Star* comes from Dave Brockie, better known as GWAR’s semi-humanoid stagemaster Oderus Urungus. In a rare unmasked interview, Brockie admits that most members of GWAR, despite more than two decades of worldwide recognition and constant touring, find themselves working part-time jobs in the downtime between tours.

Surprising? The film’s director, Justin McConnell, says it had to be made clear to people entering the music industry that it’s no easy ride.

“The excesses of the ’80s are dead,” McConnell says. “Unless you’re in the top echelon of bands that are out there, you’re not making the type of money you used to.... In the ’60s and ’70s, it was more about the music. The excesses weren’t there — the videos weren’t playing on MTV and making people superstars. They would travel from town to town. I think we’re kind of getting back to more of that ’70s esthetic in terms of how many of these artists are going from town to town. It’s still at the club level. People have to approach it more now for the music.”

A Toronto filmmaker and sometime musician himself, McConnell set out in 2004 to make a film about the trials and tribulations of indie rock, but came out with a documen-

tary subject that may very well serve as a wakeup call to anyone aspiring to walk through the golden gates of the music industry, which are becoming increasingly tarnished by online filesharing and plummeting album sales.

“It’s not something you’d blame on the internet exactly,” McConnell says, “but ever since you were able to get your own music out there, it’s as if everything’s exploded — the market’s become totally saturated because everybody thinks they and their brother can do this. There’s far too many bands now, and there’s far too many labels, and there’s not enough people to support a scene.”

For up-and-coming Canadian metal bands like Bloodshoteye and 3 Mile Screem, both of whom are followed throughout the documentary, it’s obvious that pursuing a career in music basically means putting not just your nose to the grindstone, but your teeth as well. McConnell shows the bands on the road for months at a time, leaving family and even infant children behind as they follow their musical dreams.

The funny thing, I thought, was how the film’s title suggests a separation between the rock star world and the working class — I mean, shouldn’t musicians *have* to work hard, just like everyone else? I don’t know too many people who consider themselves “artists” who don’t acknowledge that they’re going to invest blood, sweat, and tears into what they want to do.

“Everybody should have to work — it’s not so much that,” McConnell explains. “Your average blue-collar guy’s got expenses. He’s got house payments, bills, etc. See, the musicians have all those things, but they also have expenses [to put their mu-



It's Not All Fun And Games | If you want to feel that superstar glory, you're probably better off sticking with *Guitar Hero*. PHOTO SUPPLIED

sic out]. I do think that, for the most part, the whole industry would be a lot better if people were more down to earth. The problem is that labels are looking for hitmakers. Even the indie labels are looking for hitmakers. The top bands on the label get a lot, and everyone else is left out to dry, basically. You can’t really have that balance. You’re either starving or you’re not.”

Inevitably, there are people who dive into the scene headfirst without knowing a thing about how much it’s going to cost them — the film contains interviews with numerous rockers who learned the hard way that being signed to a label is not the be-all and end-all of “success” anymore.

“I think the problem,” McConnell says, “is that the media in general portrays the idea of the rock star

as this giant ... like, you’re going to become famous instantly when you get signed, the perks that you get backstage are glorious. But it’s really not like that. It all depends on how well the promoter treats you. Some of the tour supports these bands get are on a \$5 a day budget per person. You can’t even eat one meal a day on that. You can be as careful as possible and still get screwed over badly. Sure, some bands will explode, but that doesn’t mean they’re going to last.... You have to be more realistic about it now, put it that way. You’re not going to have hookers and blow all the time.” He laughs. “It’s a ton of overhead for a little bit of success, for the most part. Even if you get a large advance, that advance is a loan — you have to recoup that loan.”

“I’m not saying that labels are

bad,” he continues. “But what it really means is that there’s more middlemen to take money out of the pot. You can make your own CD and pay for it yourself and sell it directly to your fans or over the internet, and maybe you’ll make decent money at that because you’ll get more money per unit. But unless you already have an established fan base, you kind of need the label, because you’ll get a wider distribution than you would on your own.”

“It’s like when I was trying to sell this documentary — I kept getting told that I’d make more if I sold it directly. I opted in the end for more exposure, because the distributor that picked it up put it in major video and record stores all over North America, and I couldn’t have done that on my own.”



Bulbous Talent | Lights will shine at the Starlite Room on Wednesday night. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

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Lights

Starlite Room • Jan. 14

\$10 | At the door

One thing’s for sure: you won’t be left shivering in the cold when this hermit crab crawls on stage to bring you a New Wave heat wave powered by high-tech synth sounds and apple-pie happiness. This Toronto gal’s style has been described as “a nervous sheep straddling a rocket to bring a daisy to a wolf in stilettos waiting lonely on the moon.” We’re not sure what that means either, but her beats are tasty enough for MuchMusic, which has been airing her video for “February Air” since December.

FUNNY WORD

Klootch

Urban Lounge • Jan. 9

\$10 | At the door

The Ukrainians are coming, the Ukrainians are coming! Gidos beware: Yurko, Taras, Yar, and uh ... Dave will be swinging into Edmonton to woo all the babas they can get their perogy-picking paws on. Their fan base has been growing like a well-fertilized potato patch for 15 years, over which time they’ve played with a long list of A-grade artists that includes Nelly Furtado, Kim Mitchell, Michael Burgess, Emma Roberts, Fefe Dobson, Philosopher Kings, Social Code, and Seven Year Itch. Dae Bojie!!!

SHOUT IT

The Yells

Brixx Bar & Grill • Jan. 9

\$10 | At the door

How can you say no to a show driven by the high-impact energy of crack cocaine? Sure, it’s an unhealthy habit, but if you don’t leave a rock show with the feeling that your head was just shot out of a cannon, what’s the point? Actually we’re not convinced they smoke crack — despite what their MySpace page says. What we know for sure is that this Edmonton trio is relatively new to the scene and they’re working on their first album, which will hopefully be released a little later this year. Stay tuned, folks.



LIFE LAUNCH

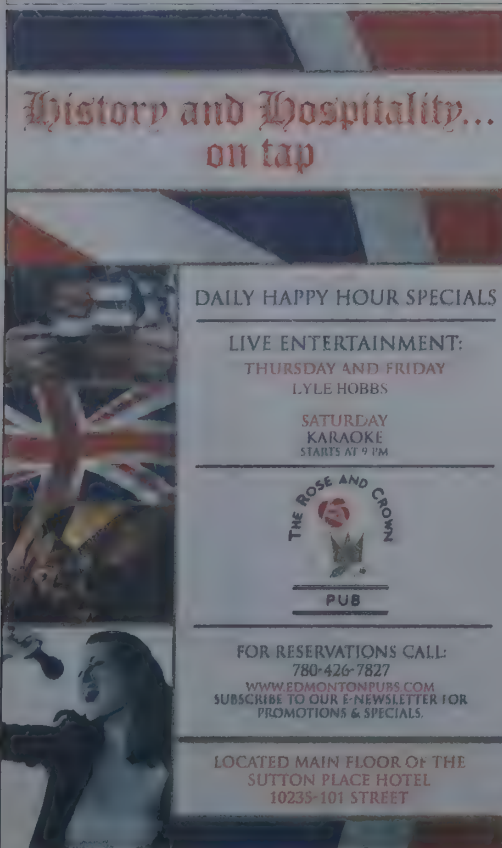
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CD RELEASE • LOCAL JOCKS • BY TRENT WILKIE | 512 words

Hockey. Music. Hockey. Music.



Ali Baba's Nowhere To Bill Found | But Edmonton's 40 Thieves still manage to cause a ruckus. PHOTO SUPPLIED

TRENT WILKIE HAS NO IDEA WHAT HE'S TALKING ABOUT. AND NEITHER DO 40 THIEVES. BUT THEY BOTH LOVE A GOOD HOCKEY GAME

40 THIEVES

w/ Coffin Ships, Eamon McGrath & The Wild Dogs, and Falklands. The Hydeaway (10209-100 Ave.) Jan. 9 (8pm). Tickets: \$10 at the door.

At the same time I'm interviewing Lee Klippenstein from 40 Thieves about their upcoming all-ages CD release party this weekend, my family is watching the Canadian junior hockey team play the Russians in

this, just as I hear the Canadian team sweep in another goal.

Edmonton's own 40 Thieves — comprised of Grant Callaghan (drums and vocals), Klippenstein (bass and vocals), and Caleb Neumer (guitar) — will be promoting their self-titled full-length album, and are looking forward to playing for a mixed-generation crowd. As new performers to The Hydeaway (this being the band's second all-ages show), the guys are treading pretty new territory. With that in mind, will their usual stage shenanigans have to be toned down? Will they still be able to go hard into the corners?

to set off the chaperones.

"Shoulder-length apart, all right," jokes Klippenstein. "But it's not like the bands playing are kids' bands, and if there are chaperones there, I'm sure they'll have a good time. It's an all-ages show but they still serve booze so you can get pissed."

"I'm really looking forward to seeing the Falklands — it's the Falklands first show," he adds. "I've never heard them — they don't have any recordings or anything, so I'm pretty stoked for that. I'm pretty excited for everything on the bill, actually. It's nice playing with a good lineup like this because you know that the whole

"THERE WAS ONE INSTANCE WHERE WE AND THE BAND WE WERE TOURING WITH WERE ABSOLUTELY BOMBED AT AN ALL-AGES SHOW. I'M SURE THERE IS ETIQUETTE YOU SHOULD BE FOLLOWING WHEN YOU'RE PLAYING ALL-AGES SHOWS BUT I'D BE LYING IF I SAID I DO IT AND/OR FOLLOW IT."

the next room. Their yells can be heard through the closed door, which prompts Klippenstein to ask with a laugh, "What's the score?"

Klippenstein is quick to draw a parallel between the great Canadian game and the current gig scene in Edmonton. "Kids seem to have fewer inhibitions," he says. "They seem to be more in tune with having fun. They are a little more likely to shake their ass." It seems that in live shows as in hockey, the kids are all right —

"I won't name the city," Klippenstein says, "but there was one instance where we and the band we were touring with were absolutely bombed at an all-ages show. I'm sure there is etiquette you should be following when you're attending or playing all-ages shows, but I'd be lying if I said I do it and/or follow it."

So, like a high school dance or hockey game, you have to wonder if the slow dancers will need to keep room for Jesus between them so not

night is going to be great."

Youthful exuberance, yelling, drunken adults ... sounds just like a hockey game. And as the screaming breaks through the walls and into my office hovel, I explain the last-minute heroics of the junior squad and tell Klippenstein that I think I found the theme for my story. "Nice!" Klippenstein says. "I have no idea what we were just talking about!"

Way to go, Canada. Way to go, 40 Thieves.

MUSIC PREVIEW • **BUCKETS!** • BY KATHLEEN BELL | 621 words

Passion For Music And Buckets O' Bass



Mighty Po' Po' | This Canadian roots duo knows how to have fun with washtubs. PHOTO SUPPLIED

THE LADIES OF PO' GIRL BRING A WASHTUB CALLED CAYENNE (AND A GRAND-SLAPPING NEW ALBUM) TO THE HAVEN

PO' GIRL

w/ Luther Wright, Haven Social Club (5120A Stony Plain Rd.), Jan 11 (7pm). Tickets: \$15, available through Ticketmaster (451-8000/ticketmaster.ca) or at the door.

As far as musical instruments go, the washtub bass is a straightforward concept, its simplicity only bettered by, say, the wood block. The basic idea was brought over from Africa via slavery, and with a few adjustments the washtub bass, or gutbucket, has been used in jug bands, skiffle groups, and, more recently, as one of the many instruments Po' Girl isn't afraid to have a little fun with. And while it was originally conceived with materials that were easily available in the 1900s, it's a little harder to find a metal washtub in 2009.

"[Awna Teixeira's] current bucket we like to call Cayenne because she began her life in a spice shop in Mexico, full of cayenne," explains multi-instrumentalist and soulful lead singer Allison Russell. "She found that bucket in 2006. We were very briefly down in the Baja playing a couple of gigs and went on a hunt for Mexican bucket because they are made of thinner gauge metal so they

resonate better. It sounds so crazy, but it's true.

"It seems like it should be impossible to play what she plays on it. I've seen her at different festivals or workshop settings — we'll get thrown on with some jazz cats or something and they're all kind of looking at her askance at first and then by the end of it they're in awe."

On a trip to Cameroon in May, Teixeira's gutbucket was better received, considering audiences immediately recognized the traditional instrument. "They called her Ms. Bucketbass," says Russell. "I'm lobbying for her to take that as her stage name, but she's resisting."

Cameroon is just one of 13 countries across four continents where Po' Girl have shared their effortless stirring together of jazz, blues and folk over the last few years. While they hit the road pretty hard, Russell et al. still managed to pull together an album in transit — a followup to 2007's *Home to You*. They tested the new songs on their dedicated fans as they went, finally taking a two and a half week "break" to record *Deer in the Night*, which will be gracing our ears in April (if you want an advance copy, though, you can pick one up at this week's show.)

It only makes sense that Po' Girl keep moving along, since both Rus-

sell and Teixeira set out on their own to find this musical adventure years ago as teenage runaways in their respective home cities of Montreal and Toronto. Having found the strength to leave abusive, corrosive home lives in order to grow into the talented musicians they are today, Russell can provide a little guidance for individuals in similar situations.

"The main thing for Awna and I — I'm speaking for her here — is we were really lucky that we had, early on, a strong drive and passion for music," Russell says. "Having something that you care about will get you through it. That's one of those things that I worry about most for young people, particularly in the climate of education now, where so many of the special programs are getting cut. If you don't have support at home and there is nothing at school that's engaging you, then it's really easy to drift into apathy and addiction."

"It's hard to fight those things off if you don't know that there is something that you love to do, and so many people just don't get the chance to discover what it is that they love to do before they are overwhelmed by everything else that can find a young vulnerable person. I'd say, hang on to their passions. Really, really think about what it is that brings them joy and makes them happy."

COMMENTARY • **GAME SCORES** • BY TRENT WILKIE | 531 words

Symphony Killed The Video Star

WITH PLAY! THE CLASSICAL WORLD PLAYS IT SAFE WITH MAINSTREAM RPG ANTHEMS. WHY NOT THINK A LITTLE OUTSIDE THE XBOX?

PLAY! A VIDEO GAME SYMPHONY

Northern Alberta Jubilee Auditorium (11455-97 Ave.), Fri, Jan 9 (8pm). Tickets: \$17.40/\$46, available through Ticketmaster (451-8000/ticketmaster.ca).

Arnie Roth, Andy Brick, and Jason M. Paul all have very impressive musical résumés. Roth, a Grammy-winning conductor and music direc-

tor, has worked with Diana Ross, Charlotte Church, Peter Cetera, and Art Garfunkel. Brick and Paul are more of the videogame type: Brick has worked on the scores for *Sims* and *Final Fantasy*, while Paul has worked for Sun Microsystems and Square Enix. In *Play! A Video Game Symphony*, Roth acts as the principal conductor while Brick assists, and the whole piece is produced by Paul. One part upper-crust, one part dingy

basement filled with boys and pizza crust, *Play!* is a combination of your parent's sensibilities with your adolescent happy place. From *Super Mario Brothers* to *World of Warcraft*, *Play!* runs the gamut of early repetitive 8-bit midi sound to modern orchestral videogame dynamos like *Silent Hill* and *Halo*. Hoping such a program will lure the classical music fans out as well as the gamers (which just about covers everyone), events like *Play!* are part of a growing trend that tries to incorporate every recogniz-

ing one's face with drunken bees. If you were a musician, wouldn't you prefer the challenge of making that soundscape more interesting over the option of the already symphonic *Halo* score? Or, how about *Boon-ga Boon-ga*, a standup-style arcade game from Japan where one has to jam a plastic finger into a rear-ended console in order to "punish" the "bad guys"? The sheer edginess of orchestrating that melodic collection would put you in the territory of *A Clockwork Orange*, or Dalí's *The Persistence of Memory*.

WHAT IF THEY COULDN'T USE THE POPULAR REALM OF GAMES AND HAD TO USE THE GRITTY AND, SOME WOULD SAY, OFFENSIVELY DREADFUL SIDE OF THE GAMING GENRE?

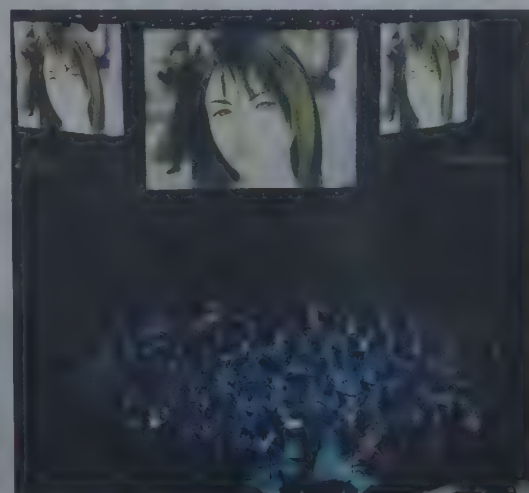
able game melody into this amalgam of video and reality. But they do so without dabbling in the obscure side of the world of gaming. What if they couldn't use the popular realm of games and had to use the gritty and, some would say, offensively dreadful side of the gaming genre? For example, *Elevator Action*. This '80s Taito arcade game is rated one of the worst games ever made. Its soundtrack has been compared to

And while they are at it, why *The Legend of Zelda* and not Sega's mid-'90s masterpiece *GOLF Magazine Presents 36 Great Holes Starring Fred Couples*? I mean, if you're going to push the limits of music and genre, why not break people's minds with concertos based on the opposite of high-quality compositions?

Sure, Roth, Brick, and Paul are keeping it safe with *Play!*, and there

are very few reasons they shouldn't. Nobody wants to see a symphonic dissertation on underwear references in Japanese videogames — but I digress. With *Play!*, the trio expects to attract mainstream gamers as well as classical fans and with their talent, I'm sure it will. Let's just hope

the next time they come through, they cast off the stringent shackles of mainstream games and push the boundaries of what people should want to hear: '70s *Robot Anime Gypsy-X: The Super Boosted Armor — A Musical!* I'm getting my tent and starting the ticket queue now.



A Real Live Audio-Visual Extravaganza! Get out of your basements, gamers! PHOTO SUPPLIED



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CD REVIEWS



Pop
THE SILLY KISSERS
Love Tsunami
(Independent)
★★★★☆

For 25 years we've been waiting for another Human League to hit us with a synth-pop masterpiece and we've found it in Montreal's The Silly Kissers. It's hard to express how deftly this group of Edmonton ex-pats nails the '80s synth-pop sound. Their sincerity adds layers of charm to these infectious love songs. The vocal duties are shared three ways, ranging from Sean Nicholas Savage's high-pitched crooning to David Carrier's mid-range talk-singing to Jane Penny's off-kilter warble.

Album opener "Adventure" is a charming shouting match backed by densely layered, bass-heavy keyboard, while "You're the One" follows in lovers' duet format with a chorus you'll be singing for days. Though the lyrics often border on cheesiness, they are well-crafted and their self-awareness allows for guilt-free appreciation of all the sappy sentiment.

The only "pretty good" song here is "Who When I'm In Love," on which Penny's normally endearing vocals sound way off. But "You Broke My Heart," "You Don't Love Me," "Stethoscope," and just about every other song are standouts of the genre. Get in on the ground floor, because this band is too good to go unnoticed.

MIKE DEANE

Chamber Pop

BRENT RANDALL
We Were Strangers In
Paddington Green
(Endearing Records) ★★★★★



Brent Randall and his insatiable Pinecones' first full-length recording will have you screaming "Holy 1971" after the first track, "Strange Love." With Randall's soft vocals and flowing melodies, the album can be described as an exercise in neo-McCartneyism harking back to the heyday of Wings and The Beatles. Tracks like "For in the Rainbow of a Moonbeam" and "This Absence of Mine" have the same knack for imagery that The Beatles demonstrated in *Yellow Submarine*. *We Were Strangers* will have you floating 500 feet above the moors of England in a giant red hot-air balloon without much effort. But don't get me wrong: Randall is no McCartney. His sound lacks diversity: the entire album has the same melodramatic feel. Which is a shame, considering the range of instruments he employs. However, there's a familiar, comfortable feel to his music that makes it a perfect substitute for heavy sedatives after a stressful day at the office.

ANDREW PAUL

Metal

SIX FEET UNDER
Death Rituals
(Metal Blade)
★★★★☆



You could say 2008 was a good year for metal, the new Six Feet Under notwithstanding. The Tampa band's main claim to fame is that it's fronted by Chris Barnes, the original Cookie Monster vocalist responsible for Cannibal Corpse's early internationally banned lyrics, though in recent years he's built on his anti-role-model status by advocating the consumption of huge quantities of weed. While you have to hand it to a guy who's fashioned a career out of rape/murder fantasies and a voice that sounds like a Rottweiler's bark played back at half-speed, Barnes and Co.'s old-school death metal sounds plodding and played out a decade on, especially compared to, well, just about anyone. With bands like Gojira and Meshuggah—two of my faves from last year—remaking metal in their own images, I'm not sure why anyone would settle for music so manifestly trite and unimaginative, no matter how many bong hits they've had.

SCOTT LINGLEY

Electro dance

RUBY JEAN & THE THOUGHTFUL BEES
Ruby Jean & The Thoughtful Bees
(Youth Club) ★★★★★



One of the up-and-coming electro bands to watch for in '09 has to be Halifax's Ruby Jean & The Thoughtful Bees. Ruby Jean (actually Rebekah Higgs) is a divine disco mistress at the mic—her swooning vocals dip between bouncing, dancey-dance sweetness and distant, ambient purrs. The beats are hard, fast, and bleepy, and you can certainly hear MSTRKRFT and Daft Punk all over the hooks on "Dance Dance Resolution" (the standout on the album) and "Trustfund." The quirky synths and dark, deep guitar are irresistibly danceable. Dorky as it may be, I like to test out an album's danceability by throwing it on while housecleaning, and these tracks will have you literally crawling on the kitchen counter to get to that pesky dust above the cabinets—that's how catchy the beats are. "Girls You Love" had me scraping behind the fridge, for God's sake. Should these Bees decide to swing westward in the new year, you'd be an idiot to miss them.

FAWNDA MITHRUSH

MUSIC BUZZ • MUNICIPAL HAPPENINGS | 681 words

Happy Birthday, Holger P.



WILDLIFE FISH GRIWKOWSKY
HOLGER PETERSEN MARKS 40 YEARS AS EDMONTON'S BLUES MASTER, AND GIVES US A PEEK AT STONY PLAIN'S 2009 RELEASE SCHEDULE

"My CKUA show, believe it or not, is in its 40th year," Holger Petersen laughs as he notes a local milestone. "Scary, eh? It was kind of haphazard, the way I started, so there's no real specific date that I can recall, but I think we'll do something special later down the line this year."

"I was a student at NAIT — I took

ton, and have a fulfilling, ongoing career here."

As well as *Natch'l Blues* Saturdays at 3 p.m., Petersen's *Saturday Night Blues* show is ongoing, now in its 23rd year on CBC Radio 1.

Petersen notes that on the *Stony Plain Records* side of things, the label of which he's president, the spring is looking pretty nourishing. Ian Tyson's *Yellowhead to Yellowstone and Other Love Stories* will be released Mar. 24 in the U.S. by Ryko, the label *Stony Plain* recently partnered with. "We signed the agreement just before Christmas. They're more of a genre-specific distributor. Though they're owned by Warner, they have a great catalogue, including all the Rhino stuff."

"Duke Robillard has put together a new band called *Sunny and Her Joy Boys*. [Sunny Crowmover's] an amazing singer of '20s and '30s music,

scribes Healey's swan song as "classic, uptempo, rippin' swing stuff. He sings really well. I think it's a wonderful final project that he finished just before he passed away."

We both laugh at the fact the 1920s came up a few times, considering the world's present economic angst/freakout. Petersen and I also talk about how staying in touch with music is a kind of fountain of youth — a little work, but completely worth it. "Yeah, I think you're right. And by exploring music, it doesn't always mean 'new release.' If you unearth something that's 20 years old, it's still new music to you. We live in a world where there's 90 years of recorded music to discover. It truly is never-ending."

Still, the band that got me the most excited this week was *The Dark-est*, a project with Bobby Kydd, Penny Buckner playing on drums

"BY EXPLORING MUSIC, IT DOESN'T ALWAYS MEAN 'NEW RELEASE.' IF YOU UNEARTH SOMETHING THAT'S 20 YEARS OLD, IT'S STILL NEW MUSIC TO YOU."

Radio and Television Arts when I was teenager and discovered CKUA and basically ended up kind of hanging out there," he says wistfully, laying down a familiar velcro carpet for anyone who's ever been involved with underground or community media. "That eventually led to me having my own show."

He talks about it emotionally. "I don't feel any older, to tell you the truth. I still have a lot of enthusiasm for the shows that I do and the music that I get a chance to play and be part of. I look back and I was so fortunate to be part of it all. Between CKUA and family and friends, it was a really good motivation to stay in Edmon-

and we're putting that out in March around the world. A new Ronnie Earl album is being worked on in Boston right now, also for a spring release. Ronnie is one of the foremost blues guitar players around. We also have Jeff Healey's last record out as well. It's called *Last Sessions*. That should be out April/May. It's mostly his jazz love of things, a lot of great duets on there with guitar and violin, like the old 1920s duets with Joe Venuti and Eddie Lang."

Seeing as we live in the future now, if you want to actually hear a sample of Venuti, go to seepod.com and type in Venuti's name, as well as "Hiawatha's Lullaby." Petersen de-

and now bass, and the returned-from-financially-collapsing-Las-Vegas Eric Newby. Miss Mannered slapped a tambourine for their show this week as the evil trio in black hissed and growled before Hank + Lily played for the second time in two nights.

Both shows were fantastic, and I'm still finding margarine stains on my equipment, as it were, after the New Year's Eve show at The ARTery that also featured Ghostkeeper, Sunset VI, and The Secretaries, who were surprised to have local party machines Transfer Cat and Transfer Wolf join them in the mayhem. On to 2009!

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You Should Probably Invest in Some Latex Gloves | Kicking 2008 out of our heads forever, Hank and Lily were joined on NYE at The ARTery by The Margarine Girls, who sprayed whipped cream and coated themselves with fake butter before making their way into the crowd. It's safe to predict this will be a very messy year. PHOTO BY FISH GRIWKOWSKY

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LIVE MUSIC

THURSDAY

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Jazz

DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TR. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

Pop & Rock

WOMEN NEW CITY, 10081 JASPER AVE. Doors at 8 p.m.

FRIDAY

Blues & Roots

RED HOUSE WAREHOUSE, 9307 50TH ST. Doors at 8 p.m.

SLOWBURN THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9357 18TH AVE. Doors at 8 p.m.

WENDALL FERGUSON CANADIAN LEGION NORWOOD BRANCH, 11150 82ND ST. With Rick Gavin & Friends. Doors at 7:30 p.m.

Jazz

DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TR. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

Pop & Rock

40 THIEVES HYDEWAY, 10209 100TH AVE. With Coffin Ships. Doors at 8 p.m.

JOHN KINNIBURGH HAVEN SOCIAL CLUB, 15120 STONY PLAIN RD. With Devin Philips. Doors at 8 p.m.

KLOOCH URBAN LOUNGE, 10544 WHYTE AVE.

THE YELLS BRIXX BAR & GRILL, 10030 102ND ST. With guests. Doors at 9 p.m.

SATURDAY

Blues & Roots

OH SNAP BRIXX BAR & GRILL, 10030 102ND ST. With Degree. Battery, Cobra Commander, and guests. Doors at 9 p.m.

Jazz

DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TR. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

Pop & Rock

DANNY FOURNIER THE PAWN SHOP, 2ND FLOOR, 10551 82ND AVE.

LIGHT TRAVELS BRIXX BAR & GRILL, 10030 102ND ST. With Chasing Jones and Herotri Festiv. Doors at 9 p.m.

MY SISTER OCEAN THE PAWN SHOP, 2ND FLOOR, 10551 82ND AVE.

PETER POLLINI JULIAN'S PIANO BAR, 11727 KINGSWAY AVE. Doors at 8 p.m.

RAYGUN COWBOYS NEW CITY, 10081 JASPER AVE. Doors at 8 p.m.

ROCKET SAUCE URBAN LOUNGE, 10544 WHYTE AVE.

STEREOKILL THE STARLITE ROOM, 10030 102ND ST. With 7and7s and Coopers Cobras. Doors at 9 p.m.

SUNDAY

Alternative

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013 88TH AVE. Hosted by Ker-Lynne Zwicker from 4-7 p.m.

Concerts

CATHERINE LEE AND SARAH HO HOLY TRINITY ANGLICAN CHURCH, 10037 84TH AVE. Doors at 3 p.m.

Pop & Rock

PETRO POLLINI CHATEAU LOUIS, 11727 KINGSWAY AVE. Doors at 5 p.m.

MONDAY

Pop & Rock

METAL MONDAYS NEW CITY, 10081 JASPER AVE. Likwid Lounge.

Pop & Rock

SCOTT COOK DEVANEY'S IRISH PUB, 9013 88TH AVE.

TUESDAY

Blues & Roots

BARRY MACK LB'S PUB, #110, 23 AKINS DRIVE ST. ALBERT. Doors at 9 p.m.

Pop & Rock

BIG ROCK UNTAPPED AND UNPLUGGED BRIXX BAR & GRILL, 10030 102ND ST. With Ben Disaster of Let's Dance. Doors at 9 p.m.

WEDNESDAY

Blues & Roots

FIRST AID KIT BLUES ON WHYTE, 10329 WHYTE AVE.

Concerts

MUSIC WEDNESDAYS AT NOON MCDONAGH UNITED

CHURCH, 10025 101ST ST. From 12:10-12:50 p.m. Free admission, bring a bag lunch. Tea and coffee available. Info: 468-4964.

Pop & Rock

DUFF ROBINSON DEVANEY'S IRISH PUB, 9013 88TH AVE.

LIGHTS THE STARLITE ROOM, 10030 102ND ST. With Chad Michael Stewart. Doors at 8 p.m.

MARTIN KEAR URBAN LOUNGE, 10544 WHYTE AVE.

ONGOING

Blues & Roots

BOOGIE PATROL BLUES ON WHYTE, 10329 WHYTE AVE. JAN 11 - JAN 14

CATALYST YELLOWHEAD CASINO, 12464 153RD ST. JAN 9 - JAN 10

GUITARMAGEDDON BLUES ON WHYTE, 10329 WHYTE AVE. JAN 5 - JAN 10 With Big Dave McLean, JR Scarrow, Jordan Cook & Wide Mouth Mason's Shaun Verreault.

Jazz

GRAHAM LAWRENCE JULIAN'S PIANO BAR, 11727 KINGSWAY AVE. JAN 8 - JAN 9 Doors at 8 p.m.

Pop & Rock

BOBBY AUSTIN SHERLOCK HOLMES PUB DOWNTOWN, 10012 101A AVE. JAN 8 - JAN 10

DERINA HARVEY SHERLOCK HOLMES PUB DOWNTOWN, 10012 101A AVE. JAN 13 - JAN 17

DERINA HARVEY SHERLOCK HOLMES PUB CAPILANO, CAPILANO MALL, JAN 8 - JAN 9

DWAYNE ALLEN SHERLOCK HOLMES PUB WEM, WEST EDMONTON MALL, JAN 8 - JAN 10

HEATHER MCKENZIE BAND JET NIGHTCLUB & SPORTS LOUNGE, 9221 34TH AVE. JAN 9 - JAN 10

JIMMY WHIFFEN SHERLOCK HOLMES PUB WEM, WEST EDMONTON MALL, JAN 13 - JAN 17

LYLE HOBBS ROSE & CROWN, 195, 10235 101ST ST. JAN 8 - JAN 9

RANDY RAINES DEVANEY'S IRISH PUB, 9013 88TH AVE. JAN 9 - JAN 10

SOULED OUT CASINO EDMONTON, 7055 ARGYLE RD. JAN 9 - JAN 10

TONY DIZON ROSE & CROWN, 195, 10235 101ST ST. JAN 13 - JAN 16

OPEN STAGE

THURSDAY

LB'S PUB LB'S PUB, #110, 23 AKINS DR. ST. ALBERT. Hosted by Shaved Posse: Ken, Fred, Gordie and Matt. 9 p.m.-12:30 a.m.

FRIDAY

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Hosted by Leona Burley. Doors at 9 p.m.

SATURDAY

BLUES ON WHYTE BLUES ON WHYTE, 10329 WHYTE AVE. Afternoon Jan. 4-8:30 p.m. Info: www.bluesonwhyte.ca.

CARROT ARTS COFFEE HOUSE THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 18TH AVE. Music and poetry open mic. 7-10 p.m.

COAST TO COAST COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Hosted by Troy P. Wright. 9 p.m.-2 a.m.

MOLSON'S SATURDAY OPEN STAGE LB'S PUB, #110, 23

AKINS DR., ST. ALBERT. Hosted by Gord Macdonald. Molson Prizes and Beer specials. Sponsored by Molson. Doors at 4:30 p.m.

MORANGO'S TEK CAFE MORANGO'S CAFE, 10118 79TH ST. Hosted by D. Odde. 7-10 p.m.

SUNDAY

DUSTER'S PUB DUSTER'S PUB, 6402 118TH AVE. Hosted by The Mary Thomas Band.

EDDIE SHORTS EDDIE SHORTS, 10713 124TH ST. Hosted by Rob Taylor. Instruments and gear provided. 9 p.m.

HOOIGANZ PUB HOOIGANZ PUB, 10704 124TH ST. Hosted by Rock 'n Roll Kenny. 7:30 p.m.

THE LOOP LOUNGE OPEN MIC LOOP LOUNGE, 357 ST. ALBERT RD., ST. ALBERT. Hosted by JJ Lemmy B and The Cats From 3-10 p.m.

NEWCASTLE PUB & GRILL ACOUSTIC OPEN STAGE, NEWCASTLE PUB & GRILL, 6108 90TH AVE. Hosted by Willy James & Crowd. Doors at 3 p.m.

O'BRYEN'S IRISH PUB O'BRYEN'S IRISH PUB, 10616 WHYTE AVE. Hosted by Joe Bird. 9 p.m.

SONG WRITERS STAGE HILBERT'S, 7801 115TH ST. Hosted by Rhea March. Info: www.hilberts.ca.

MONDAY

THE IVORY CLUB THE IVORY CLUB, 2940 CALGARY TR. Hosted by Marty Vinko. 8 p.m.

OPEN STAGE WITH JAKE IAN WUNDERBAR HOFBRAUHAUS, 8120 101ST ST. Every Mon at 9:30 p.m. With drums, bass, guitars and whatever else you would like to bring.

PLEASANTVIEW HALL PLEASANTVIEW COMMUNITY HALL, 10860 57TH AVE. Acoustic fiddle jam hosted by Wild Rose. Tyne Fiddlers Society. Info: Willy, 780-474-5270.

ROSE BOWL ROUGE LOUNGE, 10111 117TH ST. Hosted by Mike McDonald and Sherry-Lee Wisor. 9 p.m.-12 a.m.

TUESDAY

AMMARS MOOSEHEAD TUESDAY OPEN STAGE LB'S PUB, #110, 23 AKINS DR., ST. ALBERT. Hosted by Mark Ammer and Noel (Big Cat) Mackenzie. Moosehead Prizes and Beer Specials. Sponsored by Moosehead Beer.

THE DRUID THE DRUID, 11606 JASPER AVE. Hosted by Chris Wynters. 9 p.m.

REMEDY CAFE OPEN MIC REMEDY CAFE, 8631 109TH ST. Hosted by James and Tony. Doors at 7:30 p.m. Info: ace387@hotmail.com.

SIDELINER'S PUB SIDELINER'S PUB, 11018 127TH ST. All Star Jam. Hosted by Alicia Tait and Rickey Sidecar. 8 p.m.

SPORTSMAN'S LOUNGE SPORTSMAN'S LOUNGE, 8170 50TH ST. Doors at 8 p.m.

WEDNESDAY

BLUEGRASS JAM PLEASANTVIEW COMMUNITY HALL, 10860 57TH AVE. Hosted by the Northern Bluegrass Circle Music Society. 7:30 p.m.

CAFE BRITT CAFE BRITT, #1, 20 MCLEOD AVE. SPICE GROVE, AB. Hosted by Paul LePage. 7-9 p.m.

EDDIE SHORTS EDDIE SHORTS, 10713 124TH ST. Open jam, all gear provided.

HAVEN SOCIAL CLUB HAVEN SOCIAL CLUB, 15120 STONY PLAIN RD. Hosted by Ido Vanderlaan. 7:30 p.m.

HOOIGANZ PUB HOOIGANZ PUB, 10704 124TH ST. Hosted by Rock 'n Roll Kenny. 7:30 p.m.

LITTLE FLOWER OPEN STAGE Hosted by Brian Gregg. Info: www.littleflower.ca/780-429-3624.

STEEPS TEA LOUNGE STEEPS TEA LOUNGE, 11116 WHYTE AVE. Acoustic open mic. Info: j.lalbert@gmail.com.

5 YEARS

17 2009

MARC CHARRON
with JESSE DEE
9pm WED JAN 14
THE EMPRESS
ALE HOUSE
9956 WHYTE

“ I HOPE EASTWOOD GETS AN OSCAR NOMINATION FOR THE SONG HE SINGS OVER THE CLOSING CREDITS, IF ONLY SO THAT HE CAN PERFORM IT **DURING THE TELECAST.** ”

MOVIE REVIEW • **DIRTY HARRY RETIRES** • BY PAUL MATWYCHUK | 176 words

78 Years Old, And Still Beating Up Punks

CLINT EASTWOOD GROWLS LIKE A WELL-TUNED AUTOMOBILE ENGINE IN *GRAN TORINO*

GRAN TORINO

Directed by Clint Eastwood. Starring Clint Eastwood, Bee Vang, Ahney Her. Opens Fri, Jan 9.

★★★★☆

We hear The Growl in the very first scene of *Gran Torino*. It's a thin, dry rumble, like the sound of the stone pillars rising and retracting into the cavern floor in the opening sequence of *Raiders of the Lost Ark*, an ancient noise echoing with murderous contempt for the modern world that's been incubating for decades — and it emerges from a place deep inside the throat of Korean War vet Walt Kowalski (Clint Eastwood) as he stands in the church beside his dead wife's casket and he sees his teenage granddaughter, who's shown up for her grandma's funeral in a midriff-baring blouse that shows off her belly piercing. Walt makes another Growl when he regards his son, who took a job selling Japanese cars even though Walt worked most of his life on the Ford assembly line. And we hear Walt make yet another Growl at the wake when a kid from the Asian family who lives next door shows up to borrow some jumper cables. "Have some respect, zipperhead!" he barks. "We're in mourning here!"

Oh, yeah, I forgot to mention — Walt doesn't much care for Asians (even though his neighbourhood has pretty much been taken over by them). Even after Walt develops an unlikely paternal bond with the kid from the wake — a shy, easily bullied kid named Thao (Bee Vang) — and befriends his spunky older sister Sue



Get Off My Lawn! | Clint Eastwood won't give you damn kids your ball back either in *Gran Torino*. PHOTO COURTESY OF WARNER BROS. PICTURES

(Ahney Her), he doesn't stop peppering his conversation with every ethnic slur in the politically incorrect thesaurus. It's "gook" this, and "slope" that, and an offensive nickname for everybody else, from "Dragon Lady" to "Fishhead" to "Eggroll." *Gran Torino* is, among other things, an argument for the social-lubricating power of racist name-calling: in one hilarious scene, Walt teaches Thao how to converse "like a real man" by taking him to his barber (John Carroll Lynch), who cheerfully calls Walt a stupid Polack and gets called a dago retard in return.

In a recent episode of the podcast *You Look Nice Today*, the hosts wistfully batted around the idea of starting up a "man school," an all-male

institution of higher learning that would equip its students with basic masculine skills, from working with tools to hiding all displays of emotion (Their ideal instructor, they decided, would be a wax mannequin.) It's a silly idea, but that's exactly the kind of education Walt provides Thao — and I don't know if you have to be a guy for the film to have this effect, but the concept is unbelievably appealing. You have no idea how much I would have loved it if Clint Eastwood had taken me under his wing when I was Thao's age and bought me my own toolbelt or taught me how to swear or let me polish the vintage 1972 automobile that gives the film its name.

Because *Gran Torino* has been re-

leased at the end of the year, in the middle of awards season, and because Eastwood has become such a respected old pro as a filmmaker, it's being regarded as a potential awards contender. The idea that such a crude and campy little potboiler could be regarded as an end-of-year prestige picture is a little bit rich — but there's no denying that *Gran Torino*'s B-movie sensibility packs a whole lot more entertainment value than dreary Oscar bait like *The Reader* or *Seven Pounds*.

Not that I wouldn't smile with glee if Eastwood got a Best Actor nomination — Walt is the ultimate Old Coot role. One minute, he's coughing up blood into a sink, the next he's climbing out of his pickup truck to rescue

Sue from a bunch of black street toughs, and then a little while later he's aiming a shotgun at a bunch of Asian gangbangers, giving them a few patented Growls, and demanding — he actually says this — "Get off my lawn!"

Failing that, I hope Eastwood at least gets a nomination for the song he sings over the closing credits, if only so that he can perform it during the telecast. "Gentle now the tender breeze blows / Whispers through my *Gran Torino*," he croaks, in a voice that makes Chet Baker sound like an octave-leaping showoff. Actually, Eastwood should sing *all* the nominated songs — that may be the only way I could make it through that Miley Cyrus song from *Bolt*.



The Man Was Born To Play A Gunslinger | Actor/director-to-screenwriter Ed Harris strikes a *My Darling Clementine* pose as Virgil Cole in *Appaloosa*. PHOTO COURTESY OF 20TH CENTURY FOX

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

WESTERN

Appaloosa

CAST | Ed Harris, Viggo Mortensen, Renée Zellweger, Jeremy Irons

Actor Ed Harris' first outing as a director, *Pollock*, was a rousing success that landed Marcia Gay Harden an Oscar for Best Supporting Actress (and made "You've done it, Pollock! You've cracked it wide open!" into a pop-culture catchphrase). Sadly, Harris' second time behind the camera, a Western based on a novel by Spenser creator Robert B. Parker, didn't attract anywhere near as much attention. But it's worth a peek on DVD, if only to see a stellar cast sporting a whole bunch of really awesome-looking old-timey hats.

WAUGH

Brideshead Revisited

CAST | Matthew Goode, Emma Thompson, Ben Whishaw, Hayley Atwell, Michael Gambon

If you're looking for Jeremy Irons this week, you'll have to comb the sagebrush in *Appaloosa* — this is the 2008 theatrical version of Evelyn Waugh's BritLit classic, not the beloved 1981 TV miniseries in which Irons made an indelible impression as painter and soldier Charles Ryder. Here the part is played by Matthew Goode, who's perfectly serviceable — but it's Emma Thompson as devoutly Catholic Lady Marchmain who connects most deeply with Waugh's satirical wit and his preoccupation with religious faith.

WTF?

Tokyo Gore Police

CAST | Itsuji Ito, Camille LaBry, Shoko Nakahara, Eihji Shima

If you've ever wanted to see a guy get his dick bitten off and then grow a gigantic gun in its place, then Yoshihiro Nishimura's cartoonish wallow in extreme-Asia excess is the film for you. Others would do well to stay away — this film from the creators of the equally demented *Machine Girl* about a squad of mutant-battling futuristic crimefighters has nothing on its mind but splattering the screen with as many geysers of blood, piles of viscera, and short-skirted Japanese girls as it can possibly get away with.

The ~~Persecution~~ Prosecution of ROMAN POLANSKI

WAS THE FILMMAKER JUSTIFIED IN FLEEING THE COUNTRY IN 1978? DIRECTOR MARINA ZENOVICH ARGUES THAT HE WAS

ROMAN POLANSKI: WANTED AND DESIRED

Directed by Marina Zenovich. Metro Cinema (Zedler Hall, The Citadel), Fri-Mon, Jan 9-12.

★★★★☆

Who is Roman Polanski? If you're European, you would identify him as the Polish-born writer and director who survived the Holocaust and went on to create such classic films as *Repulsion*, *Knife in the Water*, *Rosemary's Baby*, *Chinatown*, and *The Pianist*. But if you're American, you know him first and foremost as the pervert who fled the country to avoid going to jail for raping a

Angeles. "The D.A.'s office looked for other examples of this kind of behaviour and they couldn't find anything. Did he like young women? Yes, but it's amazing how people can't get past the crime and the fact that he fled and look at the facts."

Polanski was also not convicted of rape -- he pled guilty to the lesser charge of "unlawful sexual intercourse with a minor." A legal technicality, perhaps, but a significant distinction all the same. And while he did flee the country before the judge, Laurence Rittenband, pronounced his sentence his reasons for doing so were far more complicated than wanting to evade paying the price for his crime. At the end of the film, even the prosecuting attorney, Roger Gunson, a morally upright Mormon, calmly tells Zenovich, "I'm not sur-

pursued the Polanski case, only to wind up caught between his desire not to be seen as giving a celebrity defendant a slap on the wrist, and the demands of the law -- the crime Polanski was being convicted of simply didn't come with a stiff enough sentence for Rittenband's liking.

What resulted was a bizarre series of blatantly unethical behind-the-scenes legal manoeuvres, with Rittenband even giving Gunson and Polanski's attorney Douglas Dalton secret instructions on the arguments he wanted them to present before him that morning in court, essentially turning the proceedings into a mock trial. (See the sidebar for a full timeline of the case.)

Zenovich's account of the trial is gripping but also playful -- she didn't get to interview Polanski, but he's a

Pianist.

Marina Zenovich: That's right. There was an article in the *Los Angeles Times* about the scandal and would he be able to come back [to attend the ceremony]? And then he got nominated and the girl [Samantha Geimer, née Gailey] and her lawyer went on Larry King, and the lawyer said that the day Roman Polanski fled was a sad day for the American judicial system. And I just had no idea what that meant. It was the lightbulb moment.

SEE: When I mention this film to people, they usually assume it'll be about the circumstances surrounding the crime itself. But you're more interested in all the shenanigans around the trial. Was that always the plan for the film?

MZ: I never set out to make a film

around, and I have to end up defending Polanski. But if I start defending him, it sounds like I made this film to show his side of the story.

SEE: Judge Rittenband does not come off well in the film, but do you think he was in a bind between the punishment the public wanted and the punishment the law permitted him to impose?

MZ: I think that's true. He was clearly doing things he shouldn't have been doing, including soliciting advice from journalists and associate district attorneys who weren't on the case to figure out what to do. It was a very loaded case, and a very loaded person. And then you have his films! One of Polanski's friends said to me, "If only he'd made a comedy instead of *Rosemary's Baby*, maybe this whole thing would have been seen

"WHEN ROMAN POLANSKI WAS NOMINATED FOR AN OSCAR IN 2003, [HIS VICTIM] SAMANTHA GEIMER AND HER LAWYER WENT ON LARRY KING, AND THE LAWYER SAID THAT THE DAY ROMAN POLANSKI FLED WAS A SAD DAY FOR THE AMERICAN JUDICIAL SYSTEM. AND I JUST HAD NO IDEA. IT WAS THE LIGHTBULB MOMENT."

13-year-old girl, and who still can't re-enter the country -- not even to accept an Academy Award -- without being immediately arrested.

But watch Marina Zenovich's fascinating documentary *Roman Polanski: Wanted and Desired*, and you'll realize that the American impression of Polanski's notorious 1978 skirmish with the U.S. legal system is almost completely incorrect. Okay, he did win the Oscar for *The Pianist*, but the rest of it? Considerably less than accurate.

"Polanski is not a pedophile," Zenovich says over the phone from Los

angeles, that he left under those circumstances."

Zenovich takes a few seconds to absorb the shock. "Really," she says finally.

Gunson does a tiny shrug: "Yeah." *Roman Polanski: Wanted and Desired* is the story of how a Hollywood playboy accused of taking a 13-year-old girl to Jack Nicholson's house, drugging her, and having sex with her in a Jacuzzi somehow wound up as the victim in the case. And in Zenovich's telling of the tale, it becomes clear that the villain is Judge Rittenband, a publicity-seeker who actively

vivid presence within it all the same, thanks to abundant archival footage and wittily inserted clips from his films. And there is talk that Zenovich's film may play a key role in finally getting Polanski's charges dropped and allowing him to return to American soil.

Here's my conversation with Zenovich.

SEE Magazine: Tell me about the origins of the film. I gather you started thinking about it around 2003, when Polanski was being talked up as a possible Oscar nominee for *The*

about what happened that night because I firmly believe that no one knows what happened except for the two of them -- and there were drugs and alcohol involved as well. I'm not an investigative journalist; I usually do films that are funny, and this was a very serious film for me. I didn't even realize what a hot-button topic it was until I started telling people about it, and they would go, "Oh my God!" People think I'm defending Polanski -- I went to a general meeting at a production company the other day, and in talking about my film, the word "pedophile" gets thrown

differently." Which is true! I wish Rittenband were alive to tell me what he was trying to do, because I interviewed another judge who served at the same time as Rittenband and who didn't make it into the film, and he basically said, "This never would have happened in my courtroom." It was just a perfect storm -- I *yearn*. I honestly do, to find another story like this one. It's very, very difficult. And I didn't even know what it was when I began it! You get these little clues along the way and track people down and try to get them to talk. I mean, Polanski's lawyer hadn't talk-



Roman Scandal | The media surround the celebrated director in 1977 outside the Santa Monica courtroom of Judge Laurence Rittenband. PHOTO COURTESY OF ANTIDOTE FILMS

ed to anyone.

SEE: I'm sure you requested an interview with Polanski himself and were turned down, but in a way, do you think his absence actually wound up working in the film's favour?

MZ: Yeah, I think it did. I initially wanted to do an interview with him simply because he's such a good interview. But Steven Soderbergh, my executive producer, said it would be a mistake if I had him in the film. And you know, the idea of him in the present day talking about it — I mean, what would he say? I did try to get him, though. It's kind of a funny story. I got his fax number from a friend and sent him a very heartfelt letter saying I wanted to investigate this story, that it sounded like a great topic for a film, and please let me know if you want me to do it. I was living in a small studio in New York at the time, and I had a fax machine, but I only put it on when someone called and said, "I'm sending you a fax." As it turned out, he sent me a fax back, but I never got it — I didn't find out until six months ago when his assistant called and said, "Oh, I was looking at a piece of paper you wrote to you in 2003." I said, "What did it say?" And it said, "I do not want a documentary made about me. —Roman Polanski."

SEE: But Polanski is in the documentary anyway, via the clips from his movies. How did you arrive at that stylistic choice?

MZ: Jeff, my producer, always wanted me to use clips from Polanski's movies, and I thought it was a very sexy idea, but every time we tried it, it just didn't make sense. I tried likening Judge Rittenband

to Noah Cross from *Chinatown*, and we'd put in a scene with Noah Cross in this ironic way, and it just took you right out of the movie. Any time a scene included words, the same thing would happen. It wasn't until we had a good, solid cut of the movie that we figured out how to add scenes from his movies that didn't have dialogue but which added layers to what we were trying to say. It was a very big lesson to me — you can't insert those clips until you get to a certain point, and then you stop trying to figure out how to make this idea work and you can start just having fun with it. It was certainly lucky that Polanski acted in so many of his films — all those clips from *The Tenant* and especially his short *The Fat and the Lean* were this tremendous source simply of more images of Polanski.

SEE: There's this notion that crops up a lot when people talk about Polanski and this case, that somehow, simply because of the dark, weird movies he made and the kind of life he led, he conjured up some kind of bad voodoo that encouraged bad things to happen to himself. Is there anything to that, or is it just lazy superstition?

MZ: I feel like it's superstition. What's interesting to me is that all of Polanski's friends I met talk about what a normal guy he is, a normal guy that a lot of extraordinary circumstances happened to. The DVD has two extra hours of stuff about Polanski, people talking about how funny he is, what a survivor he is, what a loyal disposition he has. To people who know him, he's kind of this uplifting person — which is kind

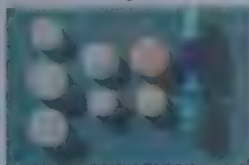
of astounding to people who think he's this dark figure. I was in Italy at the Turin Film Festival, where Nanni Moretti was having a Polanski retrospective, and it was amazing to me to watch Polanski give a two-hour Q&A with the audience. There was nothing about Sharon Tate, nothing about the case — in Italy, he's simply revered as a master filmmaker. It was very interesting, at the end of so much controversy about the film, to see him in Europe as something completely different from what he is in America. He resides in two alternate universes.

SEE: What is the status of the Polanski case now?

MZ: There was a motion filed a few weeks ago asking to dismiss the case, citing the movie as this extraordinary new evidence. But I don't know how that will play out. It's such a tricky subject to talk about, because I can so easily appear like I'm being sympathetic to Polanski. All I can say is, watch the film. There's a lot in there that people don't know about. Samantha Geimer has given interviews saying she just wants the whole thing to be over, but of course it's *Roman Polanski v. The State of California*, so she doesn't really have any say in this. Which is unfortunate. I just made my film, and had some pretty jaw-dropping moments, like when Richard Brennen — a journalist who was covering the case — said Judge Rittenband turned to him and said, "Dick, what do I do about Roman Polanski?" I mean, my God! That's not the way it's supposed to happen! And how often is it happening? I'm sure it's not just happening with celebrity cases.

THE ROMAN POLANSKI RAPE CASE • A TIMELINE

Feb. 20, 1977: Roman Polanski, on assignment from *Vogue Hommes* to shoot a portfolio of photos of adolescent girls, has his first photo session with 13-year-old Samantha Gailey.



Mar. 10, 1977: Polanski brings Gailey to a Los Angeles home owned by Jack Nicholson for a second photo session. Alone in the house, they drink champagne, share a Quaalude, and have sex.

Mar. 11, 1977: Polanski is arrested in the lobby of the Beverly Wilshire Hotel in Los Angeles and charged with furnishing a controlled substance to a minor, committing a lewd or lascivious act on a child, unlawful sexual intercourse, rape by use of drugs, perversion, and sodomy.

Mar. 26, 1977: Polanski is indicted by a grand jury.

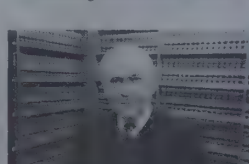
Aug. 9, 1977: Polanski agrees to plead guilty to the lesser charge of "unlawful sexual intercourse." The prosecution, knowing that the charge carries a possible (albeit unlikely) sentence of as much as 50 years in prison, and desiring to shield Gailey from the glare of publicity that would accompany a trial, accepts Polanski's plea.

Aug. 10, 1977: Polanski is ordered to undergo court-appointed psychiatric examination to determine if he meets the legal definition of a "mentally disordered sex offender" and therefore requires institutionalization. He passes the test.



Sept. 20, 1977: Judge Laurence Rittenband, still stalling on how to dispose of the case, orders Polanski to Chino State Prison for 90 days, during which time psychiatrists can perform another "diagnostic study" — although Zenovitch's film leaves the impression that Rittenband may have actually been using Chino as a way of imposing more jail time upon Polanski without technically imposing a final sentence upon him. In any case, Polanski is allowed to defer the start of his stay in order to work on what was supposed to be his next film: *Hurricane*, a schlocky disaster epic being assembled in Europe by producer Dino de Laurentiis.

Sept. 29, 1977: Polanski is photographed at Oktoberfest in Munich, smoking a cigar and seated between a pair of attractive young women. Rittenband, furious at Polanski's apparent nose-thumbing behaviour, sends the director to Chino upon his return to Los Angeles.



Jan. 29, 1978: Polanski is released from Chino, having served only 42 days. He leaves prison believing the case to be over and thinking himself at last a free man. However, it becomes apparent that Rittenband does not consider the case over — at his country club, he boasts about his intention to put "that little blank-blank away for the rest of his life."

Feb. 1, 1978: Polanski drives to Los Angeles International Airport, buys a one-way ticket to England, and never returns to the United States.

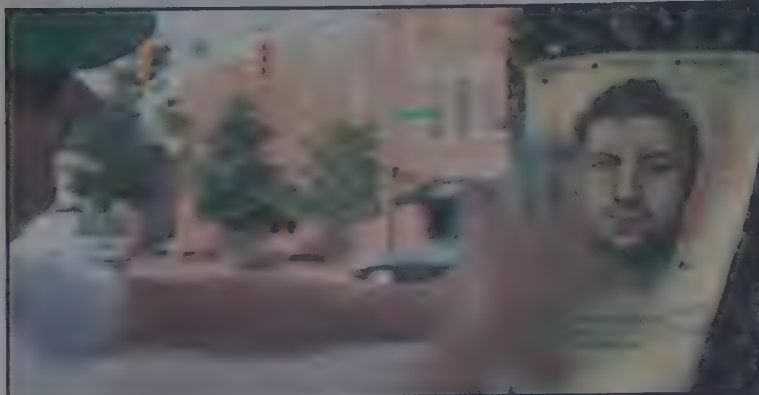
1997: Prosecuting attorney Roger Gunson and Polanski's attorney Douglas Dalton present the case to another judge, Larry Paul Fidler, who is reportedly willing to allow Polanski to return to the country, provided the proceedings are televised. Accounts differ, but Polanski's refusal to appear in court before the TV cameras apparently causes the deal to evaporate.



Mar. 23, 2003: Polanski wins the Best Director Oscar for *The Pianist*, beating out Martin Scorsese and Pedro Almodóvar. He does not attend the ceremony.

July, 2008: Polanski and Dalton, citing the revelations about Rittenband's unethical conduct during the trial in Zenovitch's film, ask the Los Angeles District Attorney's office to once again review the case. Their decision is pending.

Rock 'n' Roll Posters Are Here To Stay



The Staple Singers | *Died Young, Stayed Pretty* shows that while the rock poster has developed, the technology for displaying them around town definitely hasn't. PHOTO SUPPLIED

DIED YOUNG, STAYED PRETTY COULD HAVE BROUGHT MORE COHERENCE TO ITS LOOK AT THE ART OF THE GIG POSTER

DIED YOUNG, STAYED PRETTY

Directed by Eileen Yaghoobian. Metro Cinema (Zeidler Hall, The Citadel), Jan 9-13

★★★☆☆

Died Young, Stayed Pretty, Eileen Yaghoobian's documentary about the current wave of rock poster artists, has the same thing going for it as *Helvetica*, 2007's ode to typography. Both are niche topics deserving of deeper investigation and wider awareness, and both are successful in that they actually command an audience's attention for 90 unbroken

minutes. They're even able to keep the boring practitioners (and in both cases, you suspect they make up the majority) mostly off-camera, clearing the way for interviews with the eccentric, brilliant, and occasionally deluded.

Rather than provide an overarching history of the medium, Yaghoobian is looking only at what people are doing now, today, in an age of city-wide poster bans and when many of the best artists are trying to make a profit (or "selling out," as it's repeatedly put) by whatever means possible. She even has a convenient entry point: Calgary enthusiast Clayton Hayes, who launched gigposters.com, an all-encompassing directory

DIED YOUNG cont'd pg. 23

"...DELIVERS FOR ACTION FANS!"
—STEPHEN FARNER, HOLLYWOOD REPORTER

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3. Live Your Life, T.I. ft. Rihanna
4. Right Now (Na Na Na), Akon
5. Heartless, Kanye West
6. Hot N Cold, Katy Perry
7. Rock N'Roll Train, AC/DC
8. Circus, Britney Spears
9. Love Story, Taylor Swift
10. My Life, The Game ft. Lil Wayne

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DIED YOUNG (cont'd from pg. 22)

of posters and gathering place for artists from around the world, in 2001.

At least, that's the way it would look if the all of the pieces were assembled in a linear or somewhat narrative-friendly fashion. But Yaghoobian directs her film as if it were one long dream sequence, with disparate quotes running into one another and topics introduced and

actually saying, and followed up with them: What, exactly, makes a great poster? How have the internet and Hayes' website affected these traditionally isolated artist communities? Why aren't there more hip-hop posters? Does simply accepting money for a poster mean you've sold out? And maybe most importantly from a viewer's standpoint: how successful are the people she's interviewing?

Which is all to say that if you don't already care about rock posters, there's not that much to sustain you here, aside from a few fascinating but surface-level character studies. The real nitty-gritty, the minutiae of making posters, doesn't factor in at all: you get several lessons in shock value, but nothing about composition, or colour schemes, or how to come up with the proper abstract im-

BRIAN CHIPPENDALE IS AN ABSOLUTE GENIUS — HE SAYS THINGS LIKE, "THIS IS FROM MY SPONGEBOB PERIOD."

dropped at will. The way she frames interviews, either in ultra-close-up or from 100 feet away, is admittedly a wonderful trick, and leads to some hilarious background scene-stealing (like when an elderly man in a café scratches his ass several times, pats himself down in search of his wallet, and gives up, only to have the waiter reach around to the same back pocket he was scratching and pull it out for him).

I just wish she'd paid the same attention to what her interviewees were

To me, the most clearly famous artist (Art Chantry) is also the biggest asshole, while Brian Chippendale, who lives in an attic beside a broken-down factory, is an absolute genius — he says things like, "This is from my SpongeBob period." A little more lucidity would go a long way.

age for a particular performer (Marianne Faithfull gets an Eiffel Tower, Bob Dylan a swimmer in mid-dive, in a process that sounds equally dreamlike).

There is a scene, though, where two apes in a zoo have sex — even Helvetica can't match that

size matters?

you decide.

savage love is

1232 words (this week)



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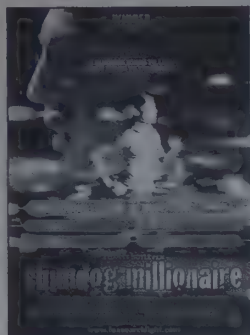
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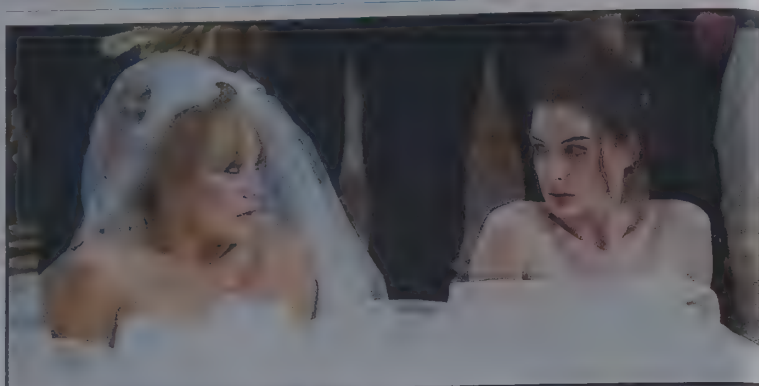
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MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES



Anne And Kate Getting Married | Hudson and Hathaway make veiled threats ■ Bride Wars. PHOTO COURTESY 20TH CENTURY FOX

OPENING THIS WEEK

BRIDE WARS

Kate Hudson, Anne Hathaway, Candice Bergen, and Kristen Johnston star in *13 Going on 30* director Gary Winick's chick-flick comedy about two best friends who embark upon an escalating campaign of mutual nuptial sabotage after they happen to schedule their weddings on the same day.

DIED YOUNG, STAYED PRETTY

Director Eileen Yaghoobian's documentary about the underground resurgence in rock posters, focusing on the graphically innovative designs featured on the Gigposters.com website. *Metro Cinema: Jan 9-13 (Sat, Mon @ 7pm; Fri, Sun, Tue @ 9pm)*

GRAN TORINO

Clint Eastwood (who also directed), Bee Vang, and Ahney Her star in this melodrama about a grouchy, unapologetically racist retired war veteran who strikes up an unlikely paternal relationship with the shy Hmong teenager who lives in the house next door.

ROMAN POLANSKI: WANTED AND DESIRED

Director Marina Zenovich's documentary about the ethically questionable legal manoeuvring behind the scenes of the acclaimed director's 1978 trial for "unlawful sexual interference with a minor" and his subsequent decision to flee the United States. *Metro Cinema: Jan 9-12 (Fri, Sat, Sun @ 7pm; Sat, Mon @ 9pm)*

THE UNBORN

Odette Yustman, Gary Oldman, Cam Gigandet, Meagan Good, and Jane Alexander star in *Blade: Trinity* writer/director David S. Goyer's horror thriller about a young woman who learns that a decades-old family curse has unleashed a demon capable of possessing anyone or anything around her.

ALSO PLAYING

BEDTIME STORIES

This attempt by Adam Sandler to cross over into the kiddie-pic market is a mess so noisy and overproduced that even Russell Brand from *Forgetting Sarah Marshall* gets lost in the clutter. ★★★☆☆

THE CURIOUS CASE OF BENJAMIN BUTTON

David Fincher's fable about a man who be-

gins life as an old man and steadily ages backwards into infancy is a curiously unmoving experience, with a disappointingly opaque central performance by Brad Pitt. One of the year's big disappointments. ★★★☆☆

THE DAY THE EARTH STOOD STILL

Keanu Reeves is perfectly cast as an emotionless alien in this remake of the 1951 sci-fi classic; too bad the movie is perfectly awful. ★★★☆☆

DOUBT

Philip Seymour Hoffman is a liberal Catholic priest in 1964 Bronx who has engaged in inappropriate relations with an altarboy. Or has he? The terrifying nun played by Meryl Streep sure thinks he has, and it's great fun watching them spar. Not as profound as it purports to be, but a highly entertaining package. ★★★★★

I'VE LOVED YOU SO LONG

Kristin Scott Thomas is being talked up as a Best Actress Oscar contender for this French drama about a woman who moves in with her sister after spending 15 years in prison. Well, maybe. But the film itself reeks of artifice and contrived melodrama. ★★★★★

MARLEY & ME

Cute dogs make people smile. Dying dogs make people cry. You don't have to be a master director to elicit those reactions from an audience, and this lazy adaptation of John Grogan's bestselling memoir doesn't try to do much else. And it's 120 minutes long! ★★★☆☆

MILK

With Gus Van Sant behind the camera, you'd expect this biopic about slain politician and gay-rights activist Harvey Milk to be more stylistically adventurous. But Sean Penn and Josh Brolin are both fantastic, the recreation of late-'70s San Francisco is vivid and joyous, and God knows the political message couldn't be timelier. ★★★★★

THE READER

What's with all the sympathetic Nazis in the theatres right now? Tom Cruise in *Valkyrie*, the little kid in *The Boy in the Striped Pajamas*, and now Kate Winslet as the mysterious older woman who seduces the adoles-

cent version of Ralph Fiennes into manhood. Hey, someone had to do it. ★★★★★

SEVEN POUNDS

Will Smith has a plan to benefit the lives of seven strangers — an utterly preposterous plan that involves identity theft, a poisonous jellyfish, a bathtub full of ice, and an abusive phonecall to a blind Woody Harrelson. ★★★★★

SLUMDOG MILLIONAIRE

Every Oscar season, there's always a "little movie that could" that emerges as the crowd-pleasing contender to win Best Picture. This gimmicky but winning urban fairytale about a Mumbai slum kid who wins a fortune on a TV game show is 2008's answer to *Juno* and *Little Miss Sunshine* — and it's better than either of them. ★★★★★

THE SPIRIT

An utter disaster: juvenile, ugly-looking, witless, and disrespectful of its source material. Rivals *Batman* and *Robin* as the worst comic-book movie ever made. ☆☆☆☆☆

THE TALE OF DESPÉREAU

This film version of Di Camillo's wonderful children's book about a soup-loving rat has its heart in the right place, and it puts some lovely images up on the screen, but somehow it never quite gathers enough momentum to seem like more than a pale retreat of *Ratatouille*. ★★★★★

VALKYRIE

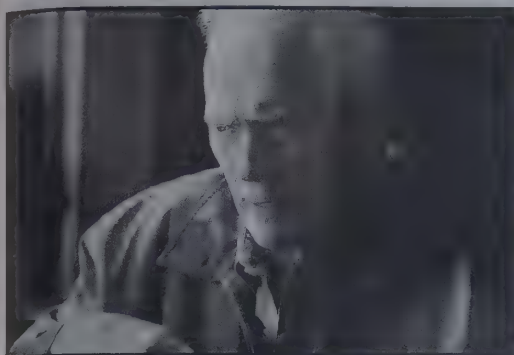
Yeah, yeah, we know: the eyepatch is distracting. But Bryan Singer's thriller about a group of Nazi army officers plotting to kill Hitler is better than the negative buzz suggests, and we're actually kind of relieved Tom Cruise doesn't attempt a German accent. ★★★★★

YES MAN

Jim Carrey should have said no to this script! Zing! Okay, okay, but in our defence, we put more work into that joke than the three screenwriters put into developing this flimsy premise. Extra demerits for some of the most obnoxiously rampant product placement of the year. ★★★★★



BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



Gran Torino | Clint Eastwood snarls at any and all critics who dare trash his latest directorial effort. PHOTO COURTESY OF WARNER BROS. PICTURES

THIS WEEK: IS *GRAN TORINO* A MODERN CLASSIC OR REACTIONARY JUNK?

Brandon Harris, *Cinema Echo Chamber* | "More than any other major American movie director, Eastwood seems in touch with the realistic struggles of young minorities coming of age in troubled neighborhoods. This film, from an icon of the American right whose vision grows steadily more liberal humanist as time wears on, has more to say about the ennui and terror many American live with in violent urban neighborhoods than anything Spike Lee or Lance Hammer have made. If the film makes me a little wistful, it is because it feels like a solemn, soulful and altogether triumphant parable from a

master screen presence, one who hasn't stopped seeing the world with new eyes."

Ed Gonzalez, *Slant* | "Fifty years from now, when Eastwood's talents will be respected as highly as John Ford's, we may recognize *Gran Torino* as the Man with No Name's version of *The Searchers*. (Please, try to tune out those easy comparisons everyone's making to *True Grit*.) In short, Eastwood applies some interesting formalist strategies (he uses light to perpetually convey the feeling that his character has absolutely nowhere to go but up) to material that's pitched at the broad level of an '80s culture-clash comedy, and if the result isn't a masterpiece, the artistic friction on display here is delicious to behold."

Armond White, *New York Press* | "To insist that Eastwood's trite, B-movie storytelling in classical requires an excessive regard for junk. This is pitiful, nostalgic fun for Dirty Harry fanatics, yet it lacks the political edge that made the other Harry movies provocative. *Gran Torino* panders to convenient sentimentality, leaving audiences no wiser about life, death, civilization, or justice. It's a feel-good version of Barack Obama's race speech: Walt represents 'the complexities of race in this country that we've never really worked through — a part of our union that we have yet to perfect.' So it's gruesome to see Eastwood manipulate that tension for laughs, titillation, and schmaltz. Anyone who fails to question Eastwood's misjudgment hinders their own political progress."

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Highly 4:50, 9:10, Sat/Sun matinees 2:00, Violence

PRINCESS
10337-82 AVENUE • 433-0728
MILK
Highly 4:45, 9:10, Sat/Sun matinees 2:00, Violence

PARKLAND
205 Main Street, Source Grove • 962-2332
I'VE LOVED YOU SO LONG
Highly 4:55, 9:05, Sat/Sun matinees 2:30

BRIDE WARS
Highly 7:05, 9:05, matinees Sat/Sun 1:00, 3:00, Movies for Hire, Tues 1:00

GRAN TORINO
Highly 4:55, 9:25, matinees Sat/Sun 1:10, 3:30, Language may offend

MARLEY & ME
Highly 7:10, 9:30, matinees Sat & Tues 12:55, 3:25

THE CURIOUS CASE OF BENJAMIN BUTTON
Highly 7:30, matinees Sat/Sun 1:30, 3:30
Coarse language, not recommended for young children

THE TALE OF DESPERAUX
Matinees Sat/Sun 1:05, 3:10

BEDTIME STORIES
Highly 4:45, 9:00, matinees Sat/Sun 1:05, 3:15

YES MAN
Highly 7:10, 9:10, matinees Sat & Tues 12:50, 3:20

SEVEN POUNDS
Highly 4:50, 9:20, Mature themes

METRO CINEMA
9828-101A AVENUE (ZEDLER HALL, CINEPLEX THEATRE) • 425-9272
ROMAN POLANSKI: WANTED AND DESIRED
Fri & Sat 7:00, Sat & Mon 9:00

GRANDIN THEATRE
GRANDIN HALL, 501 WINSTON CHURCHILL AVE., ST. ALBERT • 458-9822
BEDTIME STORIES
Daily 1:35, 3:35, 5:35, 7:35, 9:35

TALE OF DESPERAUX
Daily 1:00, 3:00
Daily 7:15, 9:20

THE DAY THE EARTH STOOD STILL
Daily 8:45, No passes

TWILIGHT
Daily 4:55

GRAN TORINO
Highly 7:00, 9:30, matinees Sat/Sun 1:00, 3:30, Language may offend

BRIDE WARS
Highly 7:10, 9:10, matinees Sat/Sun 1:10, 3:20

WETASKIWIN CINEMA 4 PLEX
3840-56 Wetaskiwin • 352-3722
MARLEY & ME
Highly 4:50, 9:15, matinees Sat/Sun 12:50, 3:15

BEDTIME STORIES
Highly 7:05, 9:25, matinees Sat/Sun 1:05, 3:25

GRAN TORINO
Highly 7:00, 9:30, matinees Sat/Sun 1:00, 3:30, Language may offend

BRIDE WARS
Highly 7:10, 9:20, matinees Sat/Sun 1:10, 3:20

SOUTH EDMONTON
1525 99 Street • 430-8585
BRIDE WARS
Fri/Wed 12:10, 7:40, 9:00, 7:50, 10:30, Thurs 5:00, 7:30, 10:30, Sat & Sundays Screening Tues 1:00, No passes

THE UNBORN
Fri/Sat, Tues/Thurs 12:15, 2:45, 5:00, 7:40, 10:30, Mon 12:15, 2:25, 4:40, 7:40, 10:30, Violence, lightening scenes, No passes

BEDTIME STORIES
Fri/Wed 12:00, 7:30, 4:55, 7:30, 10:00, Thurs 4:55, 7:30, 10:00, Sat & Sundays Screening Thurs 1:00

MARLEY & ME
Fri/Thurs 1:40, 4:30, 7:40, 10:15

THE CURIOUS CASE OF BENJAMIN BUTTON
Fri/Thurs 12:30, 2:00, 4:00, 6:15, 8:00, 10:00, Not recommended for young children, coarse language, No passes

THE SPIRIT
Fri/Thurs 9:50

VALKYRIE
Fri/Thurs 12:20, 3:10, 4:50, 9:45, Coarse language, violence

THE TALE OF DESPERAUX
Fri/Thurs 1:30, 4:20, 7:00

SEVEN POUNDS
Fri/Thurs 1:20, 4:10, 7:00, 10:10, Mature themes

YES MAN
Fri/Thurs 12:50, 3:20, 7:15, 10:20

BEDTIME STORIES
Fri/Thurs 12:30, 2:50, 5:10, 7:40, 10:15

MARLEY & ME
Fri/Thurs 1:10, 4:15, 7:20, 10:05

THE CURIOUS CASE OF BENJAMIN BUTTON
Fri/Thurs 1:15, 4:20, 9:50, Not recommended for young children, coarse language

THE SPIRIT
Fri/Thurs 9:35

VALKYRIE
Fri/Thurs 1:30, 4:30, 7:35, 10:20, Coarse language, violence

THE TALE OF DESPERAUX
Fri/Thurs 1:00, 4:00, 7:10, 10:10, Language may offend, No passes

SEVEN POUNDS
Fri/Sat, Wed/Thurs 1:20, 4:20, 7:00, 9:55, Tues 4:20, 7:00, 9:55, Sat & Sundays Screening Tues 1:00, Mature themes

YES MAN
Fri/Thurs 12:20, 2:45, 5:20, 7:50, 10:30

GRAN TORINO
Fri/Thurs 1:00, 4:00, 7:10, 10:10, Language may offend, No passes

DOUBT
Fri/Thurs 12:50, 3:20, 6:30, 9:00, Mature theme

BOLT
Fri/Thurs 12:00, 2:30, 4:45, 7:15, 9:40

QUANTUM OF SOLACE
Fri/Thurs 1:15, 3:50, 6:50, 9:30, Thurs 1:15, 3:50, 10:05, Violence

TWILIGHT
Fri/Thurs 1:40, 4:20, 7:05, 10:00

MADAGASCAR: ESCAPE TO AFRICA
Fri/Thurs 12:05

METROPOLITAN OPERA: LA RONDINE
Sat 11:00

CITY CENTRE 9 CINEMAS
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GRAN TORINO
Fri/Sat 12:50, 3:50, 6:45, 9:50, Mon/Thurs 12:40, 3:50, 7:00, 9:50, Language may offend

MARLEY & ME
Fri/Thurs 4:10, 6:50, 9:35, Sat/Sun 1:25, 4:10, 6:50, 9:35

VALKYRIE
Fri/Thurs 3:50, 6:35, 9:10, Sat/Sun 1:10, 3:50, 6:35, 9:10, Violence, coarse language

BEDTIME STORIES
Fri/Thurs 4:25, 7:00, 9:20, Sat/Sun 1:45, 4:25, 7:00, 9:20

THE UNBORN
Fri/Thurs 4:45, 7:30, 9:50, Sat/Sun 2:10, 4:45, 7:30, 9:50, Violence, lightening scenes

GRAN TORINO
Fri/Thurs 4:05, 6:45, 9:30, Sat/Sun 1:20, 4:05, 6:45, 9:30, language may offend, No passes

BRIDE WARS
Fri/Thurs 4:40, 7:20, 9:40, Sat/Sun 2:00, 4:40, 7:20, 9:40

WESTMONT CENTRE CINEMAS
131 AVENUE 8, GARDEN ROAD • 455-8726

BRIDE WARS
Fri/Thurs 7:00, 9:15, Sat/Sun 12:55, 3:15, 7:00, 9:15, Thurs 7:05, 9:15

VALKYRIE
Fri/Thurs 4:40, 7:25, Sat/Sun 12:45, 3:35, 6:40, 9:25, Thurs 7:25, Coarse language, violence

MARLEY & ME
Fri/Thurs 4:50, 9:35, Sat/Sun 1:05, 3:45, 6:50, 9:35

THE UNBORN
Fri/Thurs 4:15, 6:45, Sat/Sun 1:15, 3:55, 7:15, 9:45

SCOTIABANK THEATRE
WEST EDMONTON HALL • 8882-170 STREET • 444-2400

BRIDE WARS
Fri/Thurs 12:10, 2:30, 5:00, 7:30, 10:00, Wed 3:00, 5:00, 7:30, 10:00, Sat & Sundays Screening Wed 1:00, No passes

THE UNBORN
Fri/Thurs 12:15, 2:50, 5:15, 7:50, 10:20, Violence, lightening scenes, No passes

BEDTIME STORIES
Fri/Thurs 12:40, 3:45, 6:45, 9:20, Wed 3:45, 6:45, 9:20, Sat & Sundays Screening Wed 12:55

CINEMA CITY MOVIES 12
130 AVENUE 8, 50 STREET • 472-9775

GHAIINI (HINDI W.E.S.T)
Fri/Thurs 1:00, 4:15, 9:15

PUNISHER: WAR ZONE
Fri/Sat 1:55, 4:50, 7:25, 9:55, 12:05, Sat/Thurs 1:55, 4:40, 7:25, 9:55, Gory scenes, brutal violence

AUSTRALIA
Fri/Sat 12:50, 4:05, 7:40, 11:00, Sun/Thurs 12:50, 4:05, 7:40, Language may offend, violence

TRANSPORTER 3
Fri/Sat 1:40, 4:30, 7:15, 9:40, 11:55, Sat/Thurs 1:40, 4:30, 7:15, 9:40

ROLE MODELS
Fri/Sat 1:00, 4:40, 7:10, 9:25, 11:45, Sun/Thurs 1:50, 4:40, 7:10, 9:25, Crude content, coarse language

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Fri/Sat 1:30, 4:20, 7:05, 9:30, 11:50, Sun/Thurs 1:30, 4:20, 7:05, 9:30

SAW V
Fri/Sat 2:00, 4:55, 7:30, 10:00, 12:15, Sun/Thurs 2:00, 4:55, 7:30, 10:00, Gory scenes, disturbing content

CHANGELING
Fri/Thurs 1:05, 4:05, 6:55, 9:50

BOY OF LIES
Fri/Sat 1:15, 4:10, 6:55, 9:35, 12:10, Sun/Thurs 1:15, 4:10, 6:55, 9:35, Coarse language, brutal violence

BEVERLY HILLS CHIHUAHUA
Fri/Sat 1:45, 4:45, 7:20, 9:35, 11:45, Sun/Thurs 1:45, 4:45, 7:20, 9:35

CLINT GETTING MARRIED
Fri/Sat 1:25, 4:15, 6:50, 9:20, 11:40, Sun/Thurs 1:25, 4:15, 6:50, 9:20

EAGLE EYE
Fri/Sat 1:35, 4:25, 7:00, 9:45, 12:10, Sun/Thurs 1:35, 4:25, 7:00, 9:45

GALAXY CINEMAS
2020 SHERWOOD DR., SHERWOOD PARK • 416-0150

BRIDE WARS
Fri/Sat 12:30, 3:50, 7:10, 9:50, Mon/Thurs 2:10, 9:50, No passes

THE UNBORN
Fri/Sat 1:50, 4:50, 7:40, 10:20, Mon/Thurs 7:40, 10:20, Violence, lightening scenes, No passes

“ THIS PLAY IS A BRUTAL MEDITATION ON ALBEE'S POINT THAT OUR REALITY IS A CONSTRUCT, THAT THERE IS **NO SUCH THING** AS OBJECTIVE REALITY.

THEATRE PREVIEW • MARITAL DYSFUNCTION • BY MARLISS WEBER (706 words)

The Article About *The Play About The Baby*

THE ACTORS SPEND A LOT OF TIME NAKED, BUT DIRECTOR RYAN HUGHES SAYS EDWARD ALBEE'S LANGUAGE IS MORE REVEALING

THE PLAY ABOUT THE BABY

Directed by Ryan Hughes. Written by Edward Albee. Starring Coralie Cairns, Steve Pirot, Jon Lachlan Stewart, Ava Jane Markus. The Roxy (10708-124 St.). Jan. 8-18. Tickets available through Theatre Network (453-2440/www.theatrenetwork.ca) or TIX on the Square (420-1757/www.tixonthesquare.ca)

So you're a young couple, just given birth. Whoopee! You have a baby. Someone to love you 'til the end of your days. But then a strange older couple comes to visit, takes the baby away, and tries to convince you it never existed in the first place.

Sound like a hormone-fuelled nightmare? Or the wish-fulfillment dream of new parents lacking sleep?

It's Edward Albee's sardonic, existentialist *The Play About the Baby*, which opens this weekend as part of the Roxy Performance Series. And according to director Ryan Hughes, the play traverses territory familiar to Albee fans. "It's about how our reality is determined by our need," says Hughes. "We remember things the way we need to, perceive reality the way we need to, and this play is a brutal meditation on Albee's point that our reality is a construct, that there is no such thing as objective reality."

This is quintessential Albee, who has previously dissected the (sur) reality of domestic (domesticated?) love in *The Goat*, and the line separating fiction from reality within marriage in *Who's Afraid of Virginia Woolf?* *The Play About the Baby*, Hughes suggests, is Albee's most clearly existentialist work because of the scrutiny he applies to the reality

of each character. "It's about the layers of reality each character builds," he says, "and the questions these layers address. It's so very dark and the atirical, but that's Albee for you."

Hughes has had his heart set on directing *The Play About the Baby* for some time now, and is delighted to have found a home for it at the Roxy. "It's kind of my baby," he jokes. "I see it as a great step for me in my career. In the past, I've primarily focused on new works, and this is one of my first chances to really tackle something this big. I'm not going to stop working with new plays, but it's exciting to really sink my teeth into something like this."

Hughes especially enjoys the rich dialogue for which Albee has earned his reputation. "You could turn off all the lights and this play would still be riveting," Hughes says. "Obviously, we're not doing that, but it requires so little in terms of production. Four actors, one prop, basically. It's got a stripped-down esthetic that I really like."

It's an esthetic that may make the production crew's job easy, but all the more onus falls upon the actors to lift the play off the page. "That's been one of the biggest challenges, to do justice to the words," Hughes says. "And definitely wrestling with all of these big ideas — the actors have their work cut out for them. And so do I."

Hughes' cast is full of familiar faces. The young couple is played by Jon Lachlan Stewart and Ava Jane Markus, both of whom had runaway hits at the Fringe last year, both in scripts they had written themselves (*Big Shot* and *MILF*, respectively). The older couple is played by Shadow Theatre regular Coralie Cairns and Steve Pirot, of Nextfest fame.



Good-Goo, Ga-Ga | Ava Jane Markus and Jon Lachlan Stewart misplace their offspring in *The Play About the Baby*. PHOTO SUPPLIED

"Steve is a line-memorizing fiend," says Hughes of Pirot, who paces the halls of the Roxy, script in hand, during our entire interview. Pirot doesn't pause to comment, wrapped up as he is in Albee's dialogue-heavy script.

"Albee is famously thematically dense," says Hughes, acknowledging Pirot's commitment to getting the dialogue word-perfect. "That's how we spend much of our rehears-

als — working with the text, because there's a lot of untangling to do. We're trying to make sense of the enormous weight of all of the ideas, without losing the enjoyment of the words."

But that's why Hughes thinks Albee should be done, and done often. "Albee is one of the living masters of English theatre," he says. "And this play is amazing, not only because

of Albee's script, but also because of these marvelous actors, who are really performing at the top of their game. There's definitely lots to see."

This is especially true of the younger couple, who spend plenty of time onstage in the nude. There. You've been warned.

"But the play is really about the words, about the ideas," Hughes says. "And it's astounding."

ARTS NEWS • NOTABLE HAPPENINGS FROM THE GALLERY TO THE THEATRE

SUPERSTITION!

Pennies From Larsen

Imagine the zone where magical-realist fiction, old-school chain letters, popular superstition, Nick Bantock books, and multimedia collage overlap, and you'll have a good idea of the terrain that artist Nate Larsen is exploring with his ominously funny show *Miracle Pennies*, which opens tonight (Thursday) with a reception from 7-10 p.m. at Harcourt House (3rd Floor, 10215-112 St.). Folk beliefs about lucky numbers, fortune-telling, miracle cures, and financial windfalls never went away, Larsen seems to be saying; they simply migrated to your mailbox and your e-mail program. And now to the gallery wall.

INSOMNIA!

10 Days That Shook The World

Edmonton's most grueling test of theatrical fortitude, *10 Days of Madness*, begins this weekend. While there are many readings and receptions scheduled, the centrepiece event is the 24-Hour Playwriting Competition on Jan. 10, during which 18 local writers (among them Darin Hagen, Mark Stubbings, and Mostly Water Theatre's Taylor Chadwick) will attempt to complete an entire play from scratch in a single day. The winners are announced on Jan. 13, and get a staged reading on Jan. 16. It takes three times as long to judge them as it does to write them? Come on, judges: quit dragging your asses!

URBAN JEALOUSY!

A Tale Of Two Capitals

Liverpool, England is a city of just over 800,000 people, which puts them in the same ballpark as Edmonton. And just as Edmonton spent 2007 as the official "Cultural Capital of Canada," Liverpool is wrapping up 2008 as the "European Capital of Culture." Arts News ain't out to make Edmontonians feel bad, but Liverpool *did* kind of outclass us: as a summing-up story in *The Guardian* reports, Liverpool was the site of 7,000 events involving 10,000 artists, and 60 premieres, and now ranks third in *Condé Nast Traveller's* list of desirable U.K. locations. Wow. Well... we had a poetry festival, right?



The Penny Drops | Magical pennies arrive in the mail, televisions transmit healing rays, and fortune cookies hold the secret winning the lottery. These strange occurrences are all part of *Miracle Pennies* at Harcourt House. IMAGE BY NICK LARSEN



CROSSTALK - VISUAL ARTS | 1618 words

The Y Of The Beholder



According To Gym | Michal Wawrykowicz's paintings lend an artsy (and indefinably creepy) vibe to the Don Wheaton Y. PHOTO COURTESY OF THE WORKS



ART BOX MANDY ESPEZEL & JILL STANTON
**CARDIO PLUS CANVASES:
THE DOWNTOWN YMCA
INTRODUCES LOCAL ARTISTS
TO THE TREADMILL SET**

It's the first week of the new year, which means Jill and Mandy are heading off to the YMCA ... in pursuit of some visual conditioning.

Mandy: Alright, this is kind of an unusual review. Within the inner halls of the downtown YMCA, a new exhibition venue has cropped up: The Works has organized an area for the display of large two-dimensional work within an environment usually dedicated to physical fitness. Currently on show are five acrylic paintings by Michal Wawrykowicz, each

talent. Wawrykowicz's images are pretty well-executed. I thought – not to mention huge, which helps passersby notice them from the street.

Mandy: True enough. That's how I first noticed them, anyway. I find it kind of interesting that I hadn't heard much about this space anywhere – I discovered it by actually walking by and seeing the work at night from the outside.

Jill: Yes, isn't that interesting? The new fitness centre has already put work by a handful of local artists on display; I think the concept of the program is that the Y is continually evolving and wants to involve all aspects of the community – and they figured that they'd celebrate their new downtown location by forming a partnership between sports and arts. I like how the paintings are visible from outside of the building – they function almost as a kind of public art. Of course, I'd love the paintings to have more space so that you could back up and see them inside the building ... but I understand that this is not a gallery.

els, all surrounded by the sounds of echoing basketballs and general physicality.

Jill: Yeah, I thought they were pretty interesting. I'm not sure if Wawrykowicz was looking to create a creepy vibe – I'm guessing that he was simply attempting some abstraction from real life. I think the paint-handling itself is really quite strong, and maybe a bit stronger than the subject matter. No, let me rephrase that: I think it's the paint-handling that saves the images from becoming nothing more than big paintings referencing family snapshots. The paint-handling is the creepy part. Eh?

Mandy: There's definitely something keeping these things from being comfortable paintings based on family photographs – though I definitely do get a strong "photographic" feel from them. The paint-handling is absolutely a big part of the overall effect. But also, the quality of the light and the general visual fuzziness enhance the strangeness. It's like we're looking at somebody's

FOR MOST OF US, MAKING OUR NEW YEAR'S RESOLUTIONS MEANS WE HAVE VOWED TO GET OFF OUR BUTTS A BIT MORE OFTEN. SO HERE WE ARE AT THE Y, CHECKING OUT PROGRAM OUTLINES AND MEMBERSHIP FEES AND SWIMMING LANES AND ... ART?

containing some element of figurative narration. What do you think of the paintings being shown in this unconventional space, Jill?

Jill: Well, I'm sure everyone's been thinking about their New Year's resolutions, and for most of us, that means we have vowed to get off our butts a bit more often. So here we are at the Y, checking out program outlines and membership fees and swimming lanes and ... art? As you said, The Works has teamed up with the new Don Wheaton YMCA to feature some of our local visual arts

Mandy: Speaking of which, I was saddened to notice a lack of proper labelling when I went in for a closer look. Three of the five paintings were without any sort of description or title. I did spot the remains of some blue sticky-tack on the wall and much "Please Do Not Touch" signage, though. But I guess that's not really the point. What did you think about the imagery within the work in this specific context? Strangely unsettling images of children dancing and playing, being thrown in the air, digging with too-large shov-

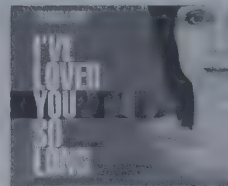
slightly distorted memories, through a forced, gleeful tone.

Jill: I think this is an interesting partnership between The Works and the YMCA. I am a big proponent of bringing the arts into the community so that we can all engage with it and form our own opinions. In a way, visual art is a highly stigmatized area for most people in that they think they aren't "invited." Really, art doesn't exist in full without an audience, and I don't think that audiences should always be gallerygoers.



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BOOK REVIEW • LETTER TO WALLY • BY MARLISS WEBER (677 words)

Marliss Read A Little Lamb



OKAY, A LOT OF LAMB: THE HOUR I FIRST BELIEVED IS 740 DAMN PAGES LONG! BUT IT'S WELL WORTH THE SLOG

THE HOUR I FIRST BELIEVED

By Wally Lamb. HarperCollins. 740 pp. \$31.95.

★★★★☆

Dear Wally Lamb,

It's been so long since you last wrote I've missed you. Nine years is a long time to wait, Wally. Was it that fuss with Oprah last time that scared you away? If you don't want her attention, you've got to stop writing books that appeal to her book club sensibilities.

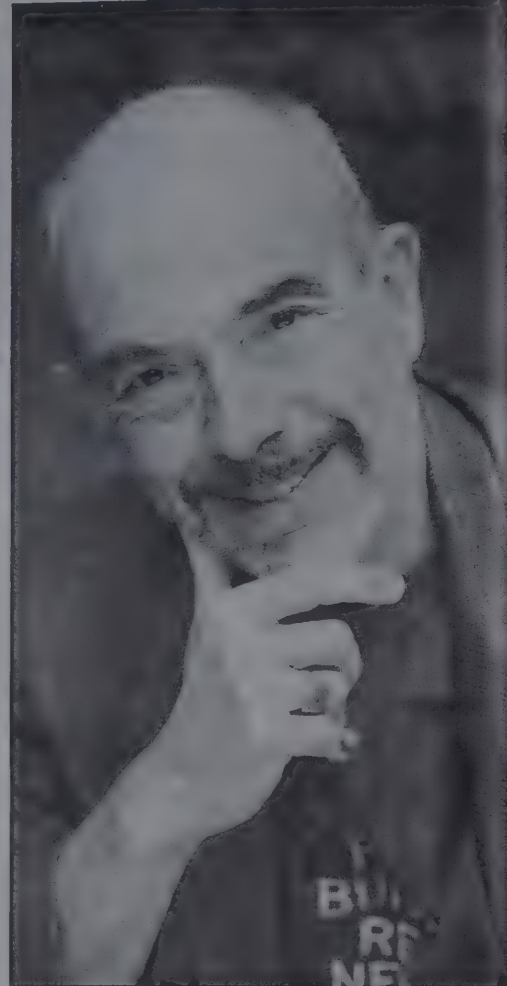
Okay, so *She's Come Undone* was about how losing weight destroyed a woman's life. I get why Oprah'd be all over that one. And then *I Know This Much Is True* came out. You'd think Oprah wouldn't be able to remember that title, it's so long. But she's a smart one, that Oprah. She put you on TV again and told you and the masses you were brilliant. I understand how that can be very scary for a writer.

So here it is, nine years later, and you've finally written another book. Does Oprah even have a book club anymore? Well, watch out, Wally: you're about to be famous again.

But Wally, what's with the title? Why'd you have to pick something so unwieldy? *The Hour I First Believed*? I think I've got your number, Wally. You don't want people to remember the title. You want them to say, "Hey, have you read that new Wally Lamb book yet?" You're trying a little too hard to get your name in lights, I think.

Anyway, Wally, I have to admit I have some concerns about you. Did you have a bad childhood? Is that what it's all about? The characters in this book (well, really, the characters in all your books) are so sad and totally screwed up. Okay, so it makes for good fiction. But are you okay? I'm worried.

And you have a thing about incredibly violent inciting events. In your last book, your main character's



The Fandom Of The Oprah | The talk-show host made Wally Lamb's previous two books bestsellers; will the same be true of *The Hour I First Believed*? PHOTO BY ELANA SIEBERT

schizophrenic brother cuts off his hand. In this book, your main character's wife gets shot at during the Columbine massacre. And that's not all. In this book, you deal with 9/11, the effects of the Iraq war, Hurricane Katrina. Couldn't you write about something good happening to your characters? That's all I'm saying. As your readers, we need a little hope too.

Okay, so the hope comes in the form of the redemption and salvation of your main character. I get that. You're deep. That's nice. But a little lightness of being would be nice too.

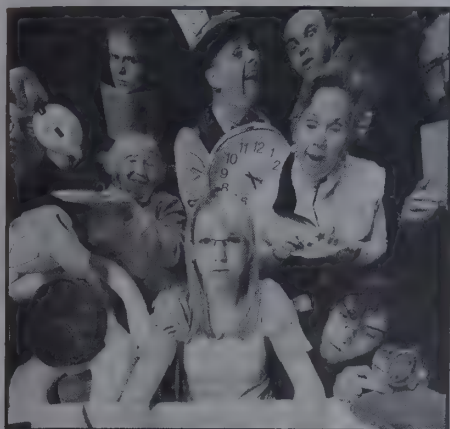
How's your relationship with your wife, Wally? I hope you two are all right. I hope you're not writing from experience in this book. 'Cause the wife in this one really puts us all through the wringer. And your main character? He's a bit of a skunk. And a dog. He's a skunk dog to her, even though he tries his hardest to be

there for her after she's almost massacred at Columbine. Well, I remember Columbine, mister, and I think your dude should have been a little bit nicer to her.

But I gotta say, Wally, I really liked your book. I mean, really liked it. I guess I'm kinda in the Oprah book club demographic, but if you're scared of female fans aged 25-50, you'd better start running now. Fast. This book is the kind you start reading on a Friday night. You make a slow cooker pot of chili and you don't answer the phone and you don't move from the couch until you're done. You could have made it easier on us, Wally. You could have edited some more out of the 700-odd pages, but I still loved it. So what if I have carpal tunnel from turning pages? It was worth it, Wally.

Just don't make me wait another nine years for the next one. Promise?

HIGHLIGHT • TICK TOCK



Alice Under Deadline | David Barnett and friends race against time to pound out one more play. PHOTO SUPPLIED

10 Days of Madness • Jan. 8-17 • Students' Union Building, U of A

Once again Melissa Hande is joining forces with the University of Alberta Bookstore and the Alberta Playwrights Network to put on Edmonton's craziest playwriting festival. The headlining event is the 24-Hour Playwriting Competition, during which 10 playwrights are locked in a room at 12 p.m. on Saturday with snacks, music, and one page of notes and are then expected to pound out an original piece of work by noon on Sunday. The plays then go through a rigorous blind judging process where the winner receives the honour of having a full reading of their play on the final weekend. Most of us have trouble reading an entire play in 24 hours, much less writing one, but that's the spirit of the festival—10 days of creativity for aspiring writers as young as nine years old.

EXHIBITS

ART EN LA CHARRERIA ROYAL ALBERTA MUSEUM, 12845 102ND AVE., OCT. 25-APR. 3 More than 120 examples of craftsmanship and design distinctive to the Mexican cowboy. Info: 780-453-9100.

BRILLIANT STROKES GALLERY A TELUS CENTRE, 87TH AV. & 111TH ST., SEP. 18-JAN. 24 Chinese Paintings from the Martagartti Art Collection featuring styles from China during the 15th to 20th centuries.

THE ESSENCE GALLERY AT MILNER, STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, JAN. 2-JAN. 30 Nature photography by Sirlak Carter.

GROUP SHOW CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103 95TH AVE., JAN. 5-FEB. 5 With works from more than 130 different artists including paintings, sculptures and pottery.

HEIGHTS OF FASHION: A HISTORY OF THE ELEVATED FOOT ROYAL ALBERTA MUSEUM, 12845 102ND AVE., NOV. 22-MAR. 8 An exhibition of daring footwear from Bill Bata Shoe Museum.

IMAGINING SCIENCE ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., NOV. 20-FEB. 1 Exhibit examining the impact of the rapidly changing world of genetics, bio-technologies and human engineering and the challenges and controversies that come with it. Info: www.artgalleryalberta.com.

MANATEE MAMMIES FRINGE GALLERY, 10516 WHYTE AVE., JAN. 3-JAN. 31 Mixed media installation by Mandy Escorrel and Travis McEwen.

MIRACLE PENNIES HARCAUT HOUSE GALLERY, 3RD FLOOR, 10215 112TH ST., JAN. 8-FEB. 14 Photography by Nate Larson exploring the way that we construct meaning in contemporary culture through the lenses of religion, consumer behavior, and secular mythologies. Info: www.harcauthouse.ab.ca.

THEATRE

10 DAYS OF MADNESS FESTIVAL STUDENT'S UNION BUILDING, U OF A CAMPUS, JAN. 8-17 10 days of playwriting workshops and competitions for writers of all ages.

CHIMPORV VARSONA THEATRE, 10329 83RD AVE., Weekly improv show hosted by Rapid Fire Theatre featuring Canada's top improv troupes. Every Sat except for last Sat of the month. Doors at 11 p.m. Info: www.rapidfiretheatre.com.

DIE-NASTY VARSONA THEATRE, 10329 83RD AVE. An improvised soap opera directed by Dana Andersen. Every Mon at 8 p.m.

UNSENSATIONS FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK, JAN. 11-JAN. 14 Charity fundraiser for

Operation Smile.

PIRATES OF THE CARIBBEAN II JUBILATIONS DINNER THEATRE, #2690, 8882 170TH ST., NW6, JAN. 24 A spot of Disney's Pirates of the Caribbean. Directed by Randy Apostle. **THE PLAY ABOUT THE BABY ROKY** THEATRE, 10708 124TH ST., JAN. 8-JAN. 10 Ryan Hughes directs Cozile Cairns, Douglas Tokaryk, Ava Markus and Jon Lachlan Stewart in Edward Albee's Pulitzer Prize-nominated play about two young parents and their child.

RAPID FIRE THEATRE VARSONA THEATRE, 10329 83RD AVE., Every Fri & Sat, 11 p.m. Info: www.rapidfiretheatre.com. **SCORCHED CITADEL** THEATRE, 9878 101A AVE., JAN. 10-FEB. 1 Richard Rose directs Valene Bhugaban, Jerry Franken, Sophie Goulet, Janick Hebert, and Diana LaBlanc in Wajdi Mouawad's play about two siblings' journey into their dead mother's past.

THEATRESPORTS VARSONA THEATRE, 10329 83RD AVE., Weekly improv show hosted by Rapid Fire Theatre every Fri. Doors at 11 p.m. Info: www.rapidfiretheatre.com.

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HIT OR MISS MONDAYS THE COMIC STRIP, BOURBON STREET-WEST EDMONTON MALL, Amateur comedy. Info: www.thecomistrip.ca/780-483-5999.

KEVIN MCGRATH THE LAUGH SHOP, #1105 LONDONDERRY MALL, 137TH AVE. & 66TH ST., JAN. 8 **LARS CALLIEOU** THE COMIC STRIP, BOURBON STREET-WEST EDMONTON MALL, JAN. 5-JAN. 11 With Sean Lecomber and Kelly Soloduka. Doors at 8 p.m.

THE LION'S HEAD PUB COMEDY NIGHT Featuring professional & amateur comedians. No cover. Hosted by Lars Callieou every Sun at 9 p.m.

RICK BRONSON THE COMIC STRIP, BOURBON STREET-WEST EDMONTON MALL, JAN. 8 With Sean Lecomber and Lars Callieou. Doors at 8 p.m.

SEAN LECOMBER THE COMIC STRIP, BOURBON STREET-WEST EDMONTON MALL, JAN. 14 With Keith Samoski and Sean Thompson. Doors at 8 p.m.

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Your Libido Is An Engine, And It Might Need A Tune-Up



MY MESSY BEDROOM JOSEY VOGELS
WHETHER YOU FANTASIZE ABOUT STOCKBOYS OR PLAN A THREESOME, YOU GOTTA KEEP YOUR SEX DRIVE PURRING

Yes, it purred like a kitten back in the early, lust-filled days of the relationship when you couldn't keep your hands off each other. But after a while, daily wear and tear can slow things down (as can the fact that you eventually realize that while it's hot to do it pinned against the hall table, it's damn hard to come that way).

If your sexual libido is locked in neutral – or, at best, in low gear – it's time for a tune-up. Just as your car engine needs regular upkeep, your sexual engine needs checkups, maintenance, and occasional lubrication to keep it running at its peak. And

what better time than a brand new year to get things running right?

One good female maintenance exercise is to do what we often accuse men of doing: think with your genitals. Try it right now. Mentally connect with your crotch. Many of us shut off the sexual part of ourselves when we engage with the outside world, as if we somehow can be completely sexless in every other area of our lives and then just flick on our sexy switch when necessary. Blame

with someone. Like when you're standing in line at the grocery store, for example. Let yourself imagine what you'd do to that hottie stockboy in the produce section after store hours. If you're with your sweetie, lean over and suggest something you can cook up together when you get home – something that doesn't involve groceries. Talking about sex at inappropriate times (although over dinner at his grandmother's place might be taking things a bit

You might be due for some relief.

Soak your libido in some outside attention. Take a girls-only vacation or simply enjoy a girls' club night out and flirt like you were single (without the phone number exchange). Sure, your husband adores you, but a fresh reminder of just how hot and desirable you are can make you feel, well, hot and desirable.

Plan a threesome together. No need to actually have it, just imagine it and talk about what you'd both like

Put pen to your desires. Write a sexy story or, if you need an audience, write him a smutty letter.

As women, we often undermine our own sexual desire. Rather than insist on having our needs met, we retreat. We apologize for taking too long. We tell him we don't need to come. We feel selfish demanding our own pleasure. (Which is silly because what greater gift could you give your partner than to have a really good time?)

A lot of women have a hard time being in the moment. One part of our mind is in it and the other part is watching, self-censoring, analyzing, and criticizing. All serious libido-dampeners.

So tell your brain to shut it and let your body talk. Of course, this requires knowing and accepting your body.

Don't think you're up for it? Try this "fake it 'til you make it" exercise: prance around your living room naked while saying to yourself, "I am sexy." Watch and feel your body language change.

Once you think you've got it, take yourself out for a test drive.

TALKING ABOUT SEX AT INAPPROPRIATE TIMES (ALTHOUGH OVER DINNER AT HIS GRANDMOTHER'S PLACE MIGHT BE TAKING THINGS A BIT TOO FAR) CAN STIMULATE YOUR MIND AND YOUR LIBIDO.

it on the fact that, unless we're appearing in a beer ad, we women are discouraged from being sexual in our day-to-day lives.

We're not saying you should start ogling the guy next to you on the bus or patting the butt of Jimmy the office assistant, but the trick is to jumpstart your libido outside the bedroom, way before you get naked

(too far) can stimulate your mind and your libido.

If stress is killing your desire, add thinking hot thoughts about him to your to-do list. When your mind's crammed with work stuff, remembering how sexy your partner's shoulders are tends to get forgotten. Also, keep in mind that one of the many causes of stress is not enough sex.

to happen.

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SAVAGE LOVE DAN SAVAGE

AND THE DOUCHEBAG WHO DID IT TO YOU NEEDS TO REALIZE IT — AS DOES YOUR INCONSIDERATE BOYFRIEND

I'm an 18-year-old straight female. Two nights ago, I went to a party. My ex-boyfriend was present, but my current boyfriend was not. I had several beers, and while I wasn't drunk, I was tipsy. I had to go to my car to get my cellphone, and my ex offered to accompany me. When we got to the car, he pushed me against the car and started making out with me. I tried to push him away and said, "No, I can't" several times. He kept trying to pull my pants down, and every time he did, I pulled them back up. He took his dick out and tried again to pull down my pants. I know it sounds stupid, but all I could get out were meek "no's" and "I can't's."

I was afraid of a confrontation because he and I have been friendly since we broke up. I eventually discontinued my attempts to pull my pants back up because I figured the easiest way to get out of this situation was to let him finish. He had sex with me. I wanted to cry the whole time, but as much as I wanted to scream, "Stop! Get the fuck off of me!" I couldn't get the words out.

I called my boyfriend when I got home and told him what happened. He is angry because he thinks I had a part in it. I don't know how to make him understand how many times I said no and how at first I physically stopped my ex from taking my clothes off. My boyfriend and I have been through a lot together, and we talked about getting married one day. I never wanted to cheat on him, and while I feel guilty about what happened, I think he's being harsh on me considering I succumbed to force.

I've apologized again and again, but I don't know how to make things right. I still don't want a confrontation with the ex. I just want to forget about him and never see him or speak to him again. I just want things to be okay again with my boyfriend. Is there anything I can do or say to make him understand?

Date Rape Engenders Awful Depression

Understand that you were raped, DREAD — date-ish raped, acquaintance-ish raped, grey-area-ish raped, blurry-booze-soaked-lines raped, and raped under circumstances that would make bringing charges a futile exercise. But raped. Your ex kept coming at you, and you were paralyzed by a set of inhibitions — a desire to avoid confrontation at all costs (even the cost of your own violation), a desire to avoid making your victimizer feel bad — that are pounded into the heads of girls and young women. Your ex exploited this vulnerability. Your ex may not think he raped you since you finally "let him," and perhaps he interprets that as consent and so, distressingly, does your boyfriend. But raped you were.

So what do you do now? I'd suggest a bit more contact with your ex. You need to confront him — for your own sake, DREAD, but also for the sake of all other women he's going to encounter over the course of his life.

If you can't face him, call him. If you can't speak to him, write him (a letter, not an e-mail). Wherever he is right now, he's rationalizing away his responsibility for what happened. He may be telling himself that he was drunk, that you were drunk, and that, sure, he may have been aggressive at first, but that you came around and enjoyed it as much as he did. He needs to hear from you that you regard — and, for what it's worth, I regard — what happened as rape. Tell him that he didn't get away with it — that he raped you, you know it, and now he knows it. Then tell him that if the circumstances were just a little less ambiguous, DREAD, that you would be going to the police.

Hell, tell him you still might. Put the fear of God into him.

Then you need to confront the boyfriend. If your boyfriend can't take your side, DREAD, if he can't see what really happened here, if he insists on victimizing you too,

then you don't need him in your life any more than you need your ex in your life.

I'm a 23-year-old gay dude from Vancouver. My boyfriend and I have been together for four years. Thing is, he's seriously letting himself go — gaining weight, enjoying roomier pants. I drop hints about working out or eating better — but he gets offended and becomes self-conscious. I want to be supportive and not care, but I do care and it's killing me. Had I known at 19 that he would be throwing away his hot body, I might have reconsidered his LTR potential. Now, four years later, I'm stuck with a lovely fatty who I'm having a hard time being intimate with.

Is this awful? Am I selfish? I love him, but I want to enjoy sex again. I have nothing against fatties, Dan, I just don't want to bed one.

Really Eating At Me

Drop the subtlety, REAM. No more faux-loving hints about the importance of diet and exercise — he reacts negatively to that shit because he's picking up on your dishonesty. You're not concerned for his health, REAM, you're concerned for your sex life and what the death of your attraction to him means for this relationship. So give it to him straight: You're not attracted to fatties, which is why you pursued him four years ago, and his weight gain is killing your sex life and threatening the survival of your relationship. If he values this relationship, he'll get his ass off the couch.

And now a note to the infuriated fatsosphere: I'm not saying that REAM's boyfriend is unattractive because he's heavier, or that heavy people aren't or can't be attractive, or that all must forever maintain our "first-date weight" over the multi-

decade course of relationship/marriage/whatever. But to destroy a large part of what attracted someone to you early in a relationship — whether actively or through neglect — is to take your partner for granted in a way that's not okay. And that goes for a tight-bodied fag who parks his ass on the couch because he's got a boyfriend now — so, hey, why bother with the gym? — and the BBW who wastes away to skin and bones after she lands an admirer.

A close gay friend recently sero-converted after months of bare-backing and meth use. He's a successful professional with years of AIDS peer-education experience. My immediate reaction was shock and anger. He claims that I am not a true friend because I should hide my feelings and shower him with empathy and understanding. Is

there something wrong with me for feeling mad at my friend for his irresponsibility?

Old Fashioned Safe Sex Adherent

Let's say you've got two friends. One gets hit by lightning, and the other plops his sopping-wet ass down on a third rail. Do both friends — presuming both survive — deserve your empathy and understanding, OF-SSA? Of course. But one friend was electrocuted while the other electrocuted his damn self. Friendship does not obligate you to pretend that your friend who sat his ass down on the third rail wasn't being idiotic and self-destructive. Friendship, in fact, requires the opposite reaction.

Download the Savage Lovcast (my weekly podcast) every Tuesday at www.thestranger.com/savage.
mail@savagelove.net

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130. Coming Events

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190. Announcements

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CJS AGRO Services looking for maintenance personnel for fertilizer blending plant. Fax resume to 403-787-2395. Any questions call Corey at 403-787-3931.

CLASS 1 DRIVER needed for livestock company based out of Watloak. Clean #1 and valid experience needed. Email: rb@jubilafarms.ca or fax to 780-349-5414.

COMBO ENERGY SERVICES requires Journeyman Plumbers and Helpers for out of town camp work! Please fax resume 780-968-0437 or email: matts@comboenergy.ca

COUNTY OF MINIBURN is recruiting Accounting/Payroll Clerk to perform accounting and payroll functions. For complete job description and/or to send resume by email to info@miniburncounty.ca or fax to Box 550, Vegreville, AB, T9C 1R6. Phone 780-632-2082 by January 20, 2009.

1500. Help Wanted - Alta.

EMERALD TRUCKING, Trolier Trucking and TJM Oilfield three EnerMax Companies, are currently seeking Class 1 & 3 drivers and vacuum drivers. Fax resume to 780-523-5833.

FULL-TIME BAKER Bonus good benefits in Vermilion, Wainwright, Alberta. Experience required. Good references Apply Eastalta Co-op Ltd., Attention: Dave, 1312, Vermilion, AB, T9B 1B2. Phone 780-853-5335

HAVE FUN making money as an actor or film extra on Calgary movie sets. All ages required. 403-521-0077

JERRY FORD Sales Ltd. in Edson, Alberta requires a Service Writer. Duties include scheduling maintenance, customer service, computerized data entry. Jerry Ford offers a comprehensive benefits package including pension, life, disability, medical & dental and a positive work environment. Please submit your resume by email or fax to: richwall@telus.net. Fax 780-73-2000. Please note that those individuals considered for this position will be contacted for an interview.

JOURNALISTS, Graphic Artists, Marketing and more Alberta's weekly newspapers are looking for people like you. Post your resume online. Please Visit www.albertanews.com/resumes_add.php

OUR LARGE farm team needs a mechanic/operator to help repair, maintain, and operate large farm equipment. Formal training not required. Contact Brett at 306-741-7737 or send resume to fax 306-773-9538 or email: ambergfield@asktel.net

PEACE COUNTRY VENTURES Ltd is now accepting resumes for delinquent operators to work in North Western Alberta, to start immediately. Fax resume to 780-624-0784 or call Darren at 780-618-6609

SKYWAY is hiring experienced journeyman scaffolders throughout Alberta. Training and advancement for 1-4 year apprentices through our scaffolding training programs. Fax resume to 780-413-8012

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1600. Volunteers Wanted

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursements of expenses provided. Call 403-3221 (depressed only) or 407-3775 (female healthy or depressed, including pregnant and just delivered) for more information.

Committee members and day of volunteers needed for Brain Tumour Foundation of Canada Edmonton 09 Spring event. For more information visit www.braintumour.ca and click on "how to help" or email devanoff@keldera.ca. Committee meets once per month and amount of work depends on role taken.

Edmonton Fashion Week is looking for male, female and children models for runway shows and editorial. Go see Planot Ze Design Center Sat, Jan. 10th from 4pm-6pm & Jan. 17th for 4pm-6pm 10055 80th Ave. www.edmontonfashionweek.com

Help to broadcast news nationally for the blind and print-restricted. Email: edmonton@voiceprint.ca or call 780-431-6331

Looking for volunteers and marketing personnel. www.edmontonfashionweek.com

1600. Volunteers Wanted

Seeking videographer to shoot interviews on January 20. Must have expertise in lighting and sound, and access to equipment. This is unpaid but with possibility for business partnership. Contact Elaine at actingandtheatre.com

St. John Ambulance currently seeks volunteers interested in gaining medical knowledge and experience. conserv_e@stjohn.ca

The Women's Gathering event offers a weekend of workshops, music, dance, marketplace, arts, and more... we want responsible, dedicated women to help make our event happen. <http://www.womensgathering.com>

You've heard about it - have you done it yet? Volunteer for Habitat for Humanity Edmonton www.hnh.org or (780) 479-3566

1700. Employment Wanted

NANNIES/CAREGIVERS skilled in housework. Overseas workers (nannies, construction workers, truck drivers and so much more) are seeking employment in Canada. All are well trained and/or experienced in their field. Phone Worldwide Caregivers Inc. 780-790-0005; www.worldwidecaregivers.ca

1800. Employment Services

Drivers. Home Most Weekends. 50+ Fantasic Benets. Financial. Super B exp. 780-960-5553 Fax 780-962-8093

2003. Artists Wanted

Icon hair gallery (downtown) is looking for artists to showcase their work on our walls. Photos, prints, paintings, personal expression. Contact Sera at 780-426-1021

2005. Artist to Artist

Actors wanted, male & female, for full-length independent film. www.astfilmfest.ca is looking for actors to showcase their work on our walls. Photos, prints, paintings, personal expression. Contact Sera at 780-426-1021

Custom art frames with or without canvas. Any size can be done. Planet Ze Design Center 780-994-8589

The Alberta Student Film Festival has opened, and is calling for submissions. Submit your film at www.astfilmfest.ca or contact us at astfilmfest@gmail.com

The Works Art & Design Festival is now accepting applications for the 2009 Churchill Square Artisan Market. Please contact marketing assistant @ the-works-art.ca or call 780-426-2122 ext 234 for more information. FINAL DEADLINE April 15, 2009. Join us, June 19-19, 2009

The Works Art & Design Festival is now accepting applications for the 2009 Churchill Square Stage. DEADLINE is February 15, 2009. Visit www.the-works-art.ca to download applications or email dawn@the-works-art.ca or call 780-426-2122 ext 234 for more information. FINAL DEADLINE April 15, 2009. Join us, June 19-19, 2009

The Works Art & Design Festival is now accepting applications for the 2nd Annual Chalk Art Contest. Prizes to be won! Base your entry on the 2009 Festival theme: HEAT! DEADLINE is May 1, 2009. Download applications from www.the-works-art.ca or contact Amber at amber.rooke@the-works-art.ca or call 780-426-2122 ext 234 for more information. FINAL DEADLINE April 15, 2009. Join us, June 19-19, 2009

The Works Art & Design Festival is now accepting applications for the 2nd Annual Chalk Art Contest. Prizes to be won! Base your entry on the 2009 Festival theme: HEAT! DEADLINE is June 1, 2009. Visit www.the-works-art.ca to download applications or contact marketing assistant @ the-works-art.ca or call 780-426-2122 ext 234 for more information. FINAL DEADLINE April 15, 2009. Join us, June 19-19, 2009

2005. Artist to Artist

The Works Art & Design Festival is now accepting submissions for 2011 festival exhibit. DEADLINE is August 25, 2009. To download applications, please visit www.the-works-art.ca or contact Amber Rooke at amber.rooke@the-works-art.ca or call 780-426-2122 ext 234 for more information. FINAL DEADLINE April 15, 2009. Join us, June 19-19, 2009

2010. Musicians Available

Electric bass player available for working band or funky originals. Specialize in slap technique. 31 years old, great gear, neat in appearance. Call Rod at 780-232-6373

Live band "Ame" booking for 2009. Quality 3 piece band - classic rock, CCR and ZZ Top Great band/great price. Phone TK Enterprises 780-966-7394

Local country/rock band with immediate openings for all types of bookings. Contact John at www.killercowboys.com or 913-7327

2020. Musicians Wanted

20 female singer, VERY interested in creating/joining a band. My pref Rock/Blues/grunge/old music. Influences: Metallica, System of a Down, Nirvana, Godsmack, Led Zeppelin, Any Winehouse, Etta James etc. Age pref. 18-35. Very dedicated. Mature open-minded, creative. Please contact June (780) 487-6609 / 780-960-7993 or evlshane@6668.msn.com. Rock and Roll!!!

3 piece rock band looking for 30+ male vocalist/rhythm guitar. Contact 477-3708.

A chance to meet local musicians for all of you looking for bands and/or musicians: There is an event organized at the Baturyn Community Hall 1055 - 172 Avenue Edmonton, AB T5X 5V9 www.baturyn.ca

Jam The Hall - Bring your guitar, bass, drums, keyboard, microphone, amp, effects. Drop in to play some music on January 25th 2009 at 6:00pm at the Baturyn Community Hall. Suggested songs: Cocaine, Beer, Drivers and Rain, Blue Jean Blues, Saints of Los Angeles, Back in black, Sultans of Swing or whatever you want to play. Drums and PA equipment will be provided.

Any age, any level of playing welcome - it's your chance to network with others.

Band: Moments of Rage seeks singer and Bassist needed for original heavy project. Serious inquiries only. Contact Aaron at (780) 474-7076

Bass player wanted to relocate in Medicine Hat, to join various projects. Long hair, 25+. Call Hart Bachmair 403-977-8316

Bass Player would like to start or join a stoner metal band. Apocryphal relevant. Lack of ego very relevant. Half-cent gear Pro amp. Call Mike 780-289-1230

Cellist needed for original project with a male/female share of the lead vocals and mostly acoustic guitar/bass. I would like to find a versatile cellist who could play a variety of styles and, preferably, a variety of instruments. Vocalists would be an asset. Contact Reuben at 780-710-5456 or panda.pro@hotmail.com

Drummer, bass or guitar player available. All styles. Phone 619-2474 kelsey_thomson@hotmail.com

Drummer wanted for established youth rock band. Playing mostly covers and originals. Current influences: Van Halen, Iron Maiden, Wolfmother, Scorpions etc. Has to be reliable + we have great practice place on the north side with pro gear available. Call Eric at 780-456-6509

Fun/Groove/Music seeks charismatic male vocalist. Call Dan at 780-905-5191

2020. Musicians Wanted

GottaGrooveGradeBand wants you to come and rock the blues. Jammin with more to come. Ph 780-435-1127

Have band, need drummer. Between ages 25-45. Top 40 music. The Foo's, The Go's, The Trews. 780-634-1120 leave message.

Ki/Hand drummer needed for original project. Needing a male/female share of the lead vocals and mostly acoustic guitar/bass. I would like to find a versatile percussionist who could play a variety of styles and, preferably, a variety of instruments. Vocalists would be an asset. Contact Reuben at 780-710-5456 or panda.pro@hotmail.com

Local underground music venue opens its doors to the entire city, here's your chance for an Open Mic night. Sunday Jan 4th between 3pm to 11pm with The Mead Hall/10940 - 166 Ave Street Edmonton, Alberta. 18+ only. Offers a wide range of genres and styles. The system is the Better Beer Bureau's large stage, good sound system & lots of room. Bring your own instruments! Everyone and every type of music welcome!

Looking for an indie rock style, folksy drummer. Influences: Weezer, Modest Mouse. Call Jake at 780-235-0921

Looking for experienced bass player for three piece for heavy alternative rock band able to jam few times a week. I interested call at 780-937-1588

MUSICIANS WANTED: Slush Wanted for GNR tribute, rock, experience and vocals required. mail to: L_xrud_alex@shaw.ca

Professional minded lead guitarist to complete a piece original/novels/modern rock project. Please be serious and don't waste our time. 418-2214

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Rhythm guitar player/singer looking for bass player, drummer to start writing original music and also playing cover songs. Call Mark at 780-777-1188

Singer/songwriter guitar player seeks drummer, bass, and guitar. www.makingamster.com Influenced by Smashing Pumpkins, Pearl Jam, Nir, The Beatles. Contact Scott 721-1688

Singer/songwriter seeks solid original, hard rock band or players to form. Serious, good attitude, good gear a must. Call 780-996-3571

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WANTED: Bass player for original band. Strong, steady rock, nothing too complex, with an emphasis on holding down the groove. Call Joe at 780-908-9205

2040. Music Instruction

Winter guitar courses with Mr. Ma Fletcher. Beginner, intermediate and advanced. Saturdays at the University. Mondays at Don Wheaton YMCA, Tuesdays at Riverdale Studio (near downtown). Call 780-426-4155. Email: maltrich@telus.net www.malfletcher.com

Winter guitar courses with Mr. Ma Fletcher. Beginner, intermediate and advanced. Saturdays at the University. Mondays at Don Wheaton YMCA, Tuesdays at Riverdale Studio (near downtown). Call 780-426-4155. Email: maltrich@telus.net www.malfletcher.com

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ASTROLOGY • JAN. 08-14 • BY THE KID

CRUISIN' THE COSMOS

CAPRICORN (Dec. 22 - Jan. 19)

Don't ever underestimate the magnetic attraction of an earth sign, 'cause baby, you is full of gravitational pull. Currently your tractor beam is workin' to bring you success in your scheme. However, this week beware, 'cause you'll also attract those who'll dare to stab you in the back!

AQUARIUS (Jan. 20 - Feb. 18)

When you're feelin' kinda faint, it's a symptom that you ain't got that much left to give. It's fine 'n' dandy to be helpful 'n' handy, but if you wanna live, you've gotta start to put a tourniquet on your bleedin' heart. This week, shovel your neighbour's walk if you must - but not if it means that your back'll bust!

PISCES (Feb. 19 - March 20)

Though it seems that, lately, fair play's been ignored, justice'll soon come and kick ass with her sword. Hey, as long as you haven't been the proverbial dog in the manger, you don't have to worry 'bout bein' in karmic danger. This week, observe the rules when you play, and the lucky breaks'll come your way!

ARIES (March 21 - April 19)

What happened to the self-centred son of a gun that thought they was the only thing under the sun? You done become like one o' them pollsters and won't draw without askin' if you can pull your piece from your holster. This week, work on reduc'in' the gulf between the way you are now and bein' a lone wolf!

TAURUS (April 20 - May 20)

"By any means necessary" can lead you into situations that are pretty dang hairy. The means ain't always justified by the end. Specially if it means screwin' over a friend. This week, things'll be much clearer after you take a good, long look at yourself in the mirror!

GEMINI (May 21 - June 20)

Before you go off half-cocked, stick yourself in a room and then make sure it's locked. Countin' to 10 just ain't gonna cut it, you've gotta find a door, walk through and then shut it. This week you'll only get real satisfaction with thorough thinkin', not a knee-jerk reaction!

CANCER (June 21 - July 21)

You and your skills are like an old married pair. You don't hardly try anymore, 'cause you know they're always there. Of course, the longer that you let it go stale, the greater the chance that when it comes to a crisis the union'll fail. This week, rekindle the flame or when your skills leave, you'll have yourself to blame!

LEO (July 22 - Aug. 22)

You cats may have nine lives, but have you really been keepin' count? Ain't you gettin' the creepin' feelin' that the numbers are starin' 'em mouth? Just 'cause up until now you always land on your feet, don't mean that you can't be beat. This weekend, the more you're humble, the less distance you'll fall if you stumble!

VIRGO (Aug. 23 - Sept. 22)

When your back's against the wall, who you gonna call? If the only answer you could come up with was Ghostbusters, then you're in a lot bigger trouble than you think. That's 'cause, this week, no amount of persistence'll get you half as far as askin' for assistance!

LIBRA (Sept. 23 - Oct. 22)

You may be all cosy 'n' rosy in your ivory tower, but that naturally happens when you get too used to power. Heck, Buddha had no clue how hard life could be till he ditched his pop's palace and walked the streets aimlessly. This week, sacrifice ain't no reason for freakin' 'cause it ain't that much, relatively speakin'!

SCORPIO (Oct. 23 - Nov. 21)

Your grip is startin' to slip, so it's time to get hip on the kung fu tip. First and foremost, you can't use force on your foe - you've gotta use your foe's force against themselves. This week, wait for the attack, then turn it around and send it right back!

SAGITTARIUS (Nov. 22 - Dec. 21)

If you're the visionary, then it's pretty scary that you currently can't seem to see further than your schnozzle. Livin' for the moment may be a blast, but if you ain't made plans for the future, you end up livin' in the past. This week, it ain't time to stop, 'cause you're only close to, not at, the top!

You can contact The Kid at cruisinthecosmos@hotmail.com.

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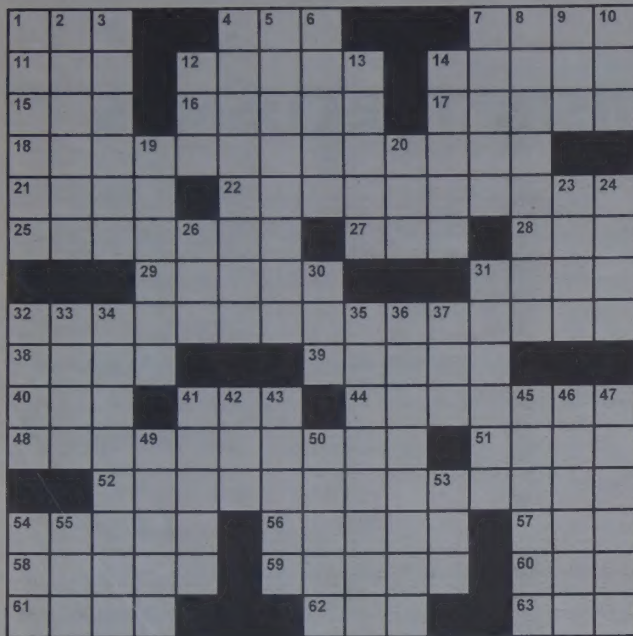
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SOLUTION TO LAST WEEK'S PUZZLE

THE WORST OF 2008

HEY, AT LEAST I AVOIDED TALKING ABOUT THE ECONOMY

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Cabinet division overseen by the U.S. Atty. Gen.
- 4 N, E or W, but not T; abbr.
- 7 Hit that states "There's no need to feel down"
- 11 Tuna variety
- 12 Be flirty with
- 14 Vast extents
- 15 "Singin' in the Rain" production company
- 16 Without a ___ stand on
- 17 How some people can cry
- 18 With "The," Entertainment Weekly's pick for worst TV show of 2008
- 21 "What ___ now?"
- 22 One of the worst big-name TV casting choices of 2008 (for "Kath & Kim"), according to the website Television Without Pity
- 25 Lunchbox flask
- 27 Victim helper; abbr.
- 28 ___ Valley (San Francisco neighborhood)
- 29 Passion
- 31 Bose competitor
- 32 "The Hills" pair named "Worst Couple of 2008" by iVillage.com
- 38 Benzoyl peroxide target
- 39 Separated
- 40 "This American Life" host Glass
- 41 Gothic novelist Radcliffe
- 44 Junior high health class topic
- 48 Band with the "Worst Music Marketing" of 2008, according to BusinessWeek
- 51 Pottery stuff
- 52 2008 spoof flick that got a rare 0% rating from the website Rotten Tomatoes
- 54 Contemptible driver, maybe
- 56 Dog: ___
- 57 Slickly
- 58 "___ pay for this!"

DOWN

- 1 Medium oath...
- 2...and milder oath
- 3 "Good Times" actor Walker
- 4 Lo-cal drink
- 5 "There's more in this letter..."
- 6 "That's extremely funny!" in e-mails
- 7 Streisand-as-a-male film
- 8 Hood rat?
- 9 Computer core; abbr.
- 10 "___ certified" (sticker for an 8-down)
- 12 CNN offshoot
- 13 Blameless exclamation
- 14 Philip Seymour Hoffman film of 2008
- 19 Financial services company with an asterisk in its name
- 20 Hit head-on
- 23 "___ you an apology..."
- 24 Badonkadonk
- 26 Med. scan
- 30 Suggestion on a food label; abbr.
- 31 Old, in Italy
- 32 Alexander who claimed he was "in charge" after Reagan was shot
- 33 Off-white shade
- 34 Stopping by just briefly
- 35 "Wayne's World" director Penelope
- 36 Gives to the landlord
- 37 Rowing machine unit
- 41 Photographer Adams
- 42 Big D.C. lobby
- 43 Mr. Potato Head parts

- 45 Oak Ridge Boys hit with a notable vocal bass line
- 46 Did
- 47 It can be covered by a shadow
- 49 Window box sites
- 50 One way to kill a vampire
- 53 "ER" roles
- 54 Assent on the main deck
- 55 Dearie

TOM the DANCING Bug

1776, Philadelphia

AND SO I PROPOSE A NEW NATION, FOUNDED ON THE PRINCIPLES OF DEMOCRACY!



EXPANSION! WE GOT A WHOLE CONTINENT TO MOVE IN ON! AND THE NEW INVESTORS PAY OFF THE OLD ONES!



INVESTORS, CITIZENS... CALL 'EM WHAT YA WANT, JOHNNY A.



WHADDAYA CALL THIS SCAM, BENNY?

YEAH, RIGHT. WHAT'S THE ANGLE, BENNY? OH, HERE'S THE SCAM... I'LL MAKE US ALL RICH FOR CENTURIES!



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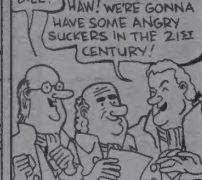
WE MUSCLE OUT THE BRITISH AND GET OUR OWN COUNTRY, SEE? AND WE KEEP INCREASING OUR STANDARD OF LIVING!



SO WE BORROW FROM FOREIGN STATES?



JAPAN, CHINA... WE KEEP FINDING NEW SAPS TO PAY OFF THE OLD ONES!

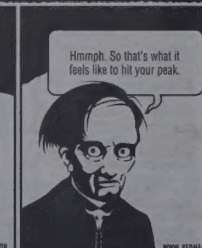


YEAH... HEY, LET'S PUT A PYRAMID ON OUR ONE-DOLLAR BILL! WAN? WE'RE GONNA HAVE SOME ANGRY SUCKERS IN THE 21ST CENTURY!

RED MEAT

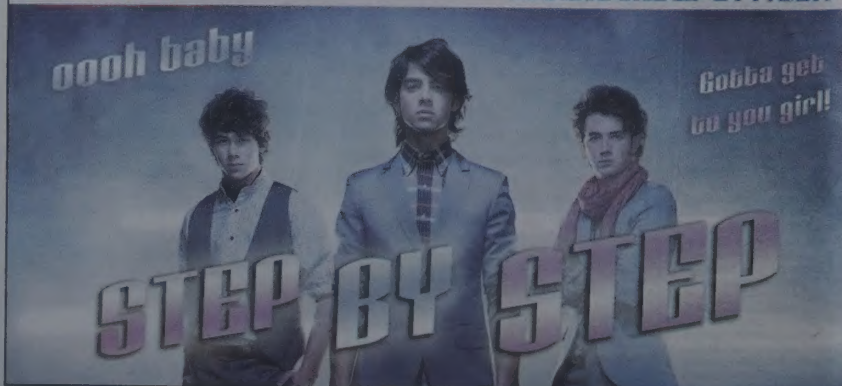
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t6h

Kim Nahachewsky (right) serves borscht, at her Lendrum neighbourhood home, as part of a Christmas Eve feast of 12 meatless courses celebrated by Orthodox Christians and Ukrainian Catholics
PHOTO BY IAN JACKSON

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A Slippery Introduction To Winter Driving

I WATCHED THE BACK END OF THE GIANT FORD F-350 PICKUP GROW LARGER IN MY WINDSHIELD

I have a firm belief that Edmonton's winter roads are out to get me. Not that they're especially terrible. In fact, overall conditions are fairly nice.

But every year those asphalt ruts lure me into a false sense of complacency and I fall victim to slippery intersections. How I curse that pack ice, driven into the ground by thousands of impatient, tire-spinning motorists.

Everyone in Edmonton has a story about sliding through an intersection or straight into the back of another vehicle. Sore necks, lawsuits, fast-

braking drivers: these are the fears that unite us.

My own experience is familiar. After earning my licence on a cold sunny day in February 2003, I decided the best way to initiate myself to driving solo would be take the folks' new Chevrolet Impala for a spin. It's not like I hadn't been warned. Images of cars, trucks and semi-trailers stranded in ditches filled entire segments of the six o'clock news. Minivans sliding backwards down Bellamy Hill made me laugh. I wondered what fool would tempt gravity so callously, even as I was less than

an hour from getting my own lesson in inertia.

I made it out of the cul-de-sac and my first right turn felt hollow without my mother shouting for me to slow down. Swollen with hubris at my own success, I brought the car up to 40 km/h. I assumed there was plenty of space to slow down in the 100 or so feet to the next intersection.

The moments before a car crash are strange. Time slows to a crawl. My thoughts spiralled from sane to insane. Would I ever stop in time? Would the driver ahead make me his whiplash piggybank? Would this be the first car crash under 10 km/h to kill everyone involved? Could I open the door and brake with my feet, like in *The Flintstones*?

I watched the back end of the giant Ford F-350 pickup grow larger in my windshield, until with a soft crunch, I was stopped by its trailer hitch.

Time suddenly sped up again, and everything I did went in fast motion. I jumped from the car and ran to the driver's window. Words splattered

out of my mouth like machine gun fire. "Are you okay? Oh my God, I'm so sorry! Are you okay? I didn't see the ice! Are you okay?"

The driver, who was in his mid-20s smiled, rubbed the stubble on his chin, and shot a sidelong glance at his wife, who was trying hard to suppress laughter. "Well, let's see what's up," he croaked and slid from his seat.

We both stared mutely at the damage. His trailer hitch had pushed itself half an inch into my parents' brand-new bumper, leaving a soft rectangular print.

"I don't care if you don't," he said with a shrug.

"You don't want my insurance?" I nearly gasped.

"Naw, don't worry about it," he said. And with that, he seemed to consider the matter done, climbed back into his pickup, and drove away.

I turned in time to see another motorist sliding steadily towards me. By the look of shock on her face, I could see she shared my frustration with Edmonton winters.

Crunch.

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